THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Signs of Spring—The Reason Why We Have No Great Novelists—The Girl as a Factor in Theatrical Literature—The Delicious, Farinaceous Era of Quivering Pulp—What Has Become of the 500 Embryo Prima Donnas?—A Conductor Without Enthusiasm.

The cowboys are gone, and there is a variable March sky skurrying over us.

The voice of Mrs. Thurber is no longer heard in the land, and the back of the Winter is broken.

They have sold the Academy of Music, and Juch has been singing in the Metropolitan Opera House. It sounded like a sweet honey-bee in a barrel.

After the winter of German opera, the April of the National affair was like a bank whereon Theodore Thomas' wild time grows.

The National Opera always was distinguished by audacity, so it went into the German fortress, where the voices of the bearded barons and the lusty Goths were still ringing and insisted on doing—what? Wagner, of course,

Juch is not a great Senta. She is not even a great circumference.

I was reading the other day, in that excellent periodical, the *Forum*, an explanation by my friend Hjalmar Hjorth of why we have no great novelists, and he appeared to have put it all in a nutshell. He says the reason is this: The American novel-reading public is made up of girls, and the novelists write for girls.

This never struck me before, but I fancy it may be true. All our recent novels have a matinee air. Howells' and James' are trivial because they have trivial readers.

I wonder if this same cause may not affect the drama?

Will Hjalmar Hjorth please write an article on the girl as a factor in theatrical literature? Let him begin with Juch, who represents National Opera in her still small way.

Then let him study the Casino. It is girly-girly from performance to parquet. If you didn't have girls on the stage you wouldn't have men in the house. If you didn't have girls in the house you wouldn't have runs on the stage. Men's plays are out of date slightly. Girls' plays are the current caper.

It's a delicious, farinaceous era of quivering pulps

I remember that that clever man, Edward Eggleston, prefaced the best story he wrote with an apology for making it a love-story. He was afraid the Boston clique would laugh at him.

Not long ago I met George W. Cable, the author of "The Grandissimes." He impressed me strangely with his minute sense of propriety—little else. He was curiously Presbyterian in his outlook. He reminded me of a painfully respectable little curate in some far-away rural spot, who was born on the church steps, and who dealt with the destinies of mankind from his pulpit with a sunny reference to the town prejudices and a constant respect for the town pump. I remember that he spoke with a faint deprecation of great issues and live themes, as if there was an abeyant suspicion on his mind that they might not be genteel. He appeared to wince a little at big things—mainly, I think, because he had got it into his soul that little things were more aesthetic.

I went to hear him read his own compositions at Chickering Hall. I don't think I was ever so wearied in my life. He had a following of a highly respectable set. They tried to make a lion of him. He was praised by a literary coterie for sublety and color and grace and insight. To me he was pretty, weak and puerile at times. I never listened to a man from the South who had so little of the South in him. He was not dramatic, and his idylicism was waistcoated by a dapper, pedagogic particularity that might have been woven in Salem, Mass, a hundred years ago.

But Cable was a literary lion for the hour, and hundreds of girls have got his name in their albums and his burning genius in their imaginations.

But enough of this. I ran off my theme entirely,

What I should like to know is what has become of the five hundred girls that were going to be prima donnas when the American Opera scheme started? Where are all those skyey-voiced sopranos and deep contraltos who were examined by a grave committee of grocers and maestros, who were stimulated by the laying on of hands and told to labor and to wait?

I met them in all directions at one time, waiting up-town and down-town with their mothers. They were to be prima donnas. They could sing Linda and Lucrezia. Theodore had said so. They had been polished off by Fursch Madi. They had their throats examined by Mr. Thurber. They believed in the National thing because now the National thing was organized. The girl with a glottis was coming to the front.

We found out all about the thinness of the American girl in the National ballet. Why did we not hear of the thin voices? Where are the five hundred? Show them to me. I want to interview them. [Communications, strictly confidential, can be sent to THE MIRROR office.]

Did they not go to all the performances and fill up the spaces in the parquet and wait? And all the time Juch held the fort. Are they still waiting? I did not see them at the Metropolitan Opera House on Monday night. Have they been farmed out for Old Folks Concerts?

The appearance of Theodore Thomas in the place of Anton Seidl will be marked by gracious testimonials from his friends on the press. They will be testimonials of the let-down-easy kind. Our attention will be pleasantly directed to the firmness of his beat, the steady well-in-hand tone of his band, and the intelligent knowledge of the score which he "evinced."

But the truth is Theodore appeared to very great disadvantage so soon after Seidl in conducting an opera. For if there is any one thing Thomas cannot do and never will learn to do, it is to conduct a musical drama with any apprehension of the drama itself or its vocalized expression.

A conductor without enthusiasm is always an anomaly, because music and enthusiasm are twins. Thomas hasn't a bit. He's as phlegmatic as an undertaker. He has all the qualities of a ram rod except the quality of occasionally going off. Besides, he is soured. Something has turned the milk of his genius to whey. Can it be that he has discovered the limitations of his orbit? Or has he outgrown them? They tell me in the newspaper offices that he slams the doors in the faces of reporters. Well, he didn't do that fifteen years ago.

Then he drank beer and told funny stories at the Belvedere. Then he smiled on Lafe Harrison and Bill Steinway, and kept Dietrich in his train, and sent old Gosche out ahead.

Why is the world bilious, Thomas? Cheer up. Compose an opera yourself. Ned Seymour is gone, and Hazzard doesn't write musical criticisms any more, and Schuyler is editing *Harper's Weekly*. But there is a fellow on the *Evening Post* who will make your hair curl with his enthusiasm if you don't slam the door in his face and will only stick to Wagner.

Dietrich is alive and hearty, and has just opened an orchestral school. Why not go to it?

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I rather liked Gertrude Griswold, who stepped out in Lorraine the other night. There isn't much voice, to be sure, and she didn't appear to be able to act; but for all that she has charms. If somebody could only find that reservoir of singing girls that belonged to the National, and could induce them to get into comic opera, there would be a visible or at least an audible improvement in the light musical entertainments that are now so popular. The girls in comic opera as a rule cannot sing, with the exception of Lillie Grubb, who really has a voice of charming quality and unusual flexibility. I don't know of one now in the city, —unless it is Fuller, who is in the same company—who can be called a vocalist.

These young ladies are now disporting in The Skating Rink, where they may be said to skate but never corruscate.

The contract was signed by Miles and Barton on Monday night for the immediate production of a new comic opera called Big Pony. The piece was read to the company and the parts distributed yesterday, it being the intention of the management to put it into immediate rehearsal.

The composer of this opera is a somewhat remarkable personage. His name is Edward Irving Darling and he is only twenty-three years old. His mother is the somewhat celebrated Mrs. Darling, who has been fighting an enormous claim against the United States Government since the war, and who last Winter published an interesting little book of her experiences during the Rebellion. She has been conspicuous in Washington society for the past fifteen years. Young Darling, you will remember, got into all the papers last Summer by eloping with a millionaire's daughter in Washington. He is a musical genius in his way, and one of the pupils of William G. Dietrich.

I first met him some seven years ago, when he was a mere cub. He had written an opera then. It was called The Jolly Bachelors. I went one night to the Windsor Theatre to hear it. I cannot now say with accuracy whether the intolerable libretto or the tuneful melodies struck me the hardest. But the melodies, as I afterward learned, lifted the flimsy text through two seasons.

Mr. Goodwin is making people laugh at the Bijou. But it would be difficult to determine what order of entertainment The Skating Rink is.

Mr. Steele Mackaye has written me a letter correcting the statement that he is going to Buffalo to try Anarchy on a dog. He says that he has completed arrangements for the production of the piece here next season, presumably at Wallack's. It seems that Buffalo is Mr. Mackaye's birthplace, and his friends there have suggested the propriety of making the first production of Anarchy a sort of testimonial to their townsmen. I make this statement in justice to him.

Pardon me if I make one other, in justice to myself. Mr. Jerome Eddy, the champion squibbist, has made up his mind that I am to produce a play at Niblo's Garden in April or May, and insists upon it that the name of the play is The Plebeian. This assurance has got into the out-of-town press, and is reverberated back from New Orleans and Denver.

Permit me to insert an official denial here. I have not written or controlled any play for Niblo's Garden, and do not believe that a play called The Plebeian is to be done there. But there is a play—a local melodrama called The Still Alarm—in possession of Will Hayden, which is to be done there after Barrett's engagement. I saw the models of it before they went to Washington, and was struck with the audacity of the scheme. In one scene a steam fire engine leaking fire at every seam, and smoking like a volcano, is driven straight across the stage by trained horses.

Why Mr. Eddy should have jumped to the conclusion that I wrote the piece is incomprehensible.

I haven't time to write pieces. I have to attend to my cows and look after my pigs. The frost is coming out of the ground. The bluebirds are back. I've got to get ready for my plowing. So far as plays are concerned, I have only the interest of a man "up a tree." I can look on and report, thanks to THE MIRROR.

NYM CRINKLE.

MARY EASTLAKE.

Orthoepy.

Costume. Usage has done for this word what it has done for *contents*, *detail* and *penult*—it has shifted the accent from the second to the first syllable. Both Worcester and Webster give the preference to *cos-tume*, but there are unmistakable evidences that this accentuation is well-nigh obsolete.

Dis. Following the example of Walker, Smart and Worcester, I give the preference to the z-sound of the *s* in *disable, disarm, disaster, disband, disburse, disdain, disease, disgorge, disgrace, disguise, disgust, dishonest, dishonor, disinterested, disjoin, disjunctive, dislike, dislodge, disloyal, dismay, dismiss, dismount, disorder, disown*, and *disrobe*. I do this in the hope that the z-sound in these words will finally prevail, as it is far more agreeable to the ear than the hissing sound; yet I cannot deny that the *popular* tendency is in the other direction. Hissing sounds always lessen the melody of a language. One of the chief reasons that the Italian is more melodious than the Spanish is because the soft *s* abounds in Italian and is absent in the Spanish. The word *casa*, for example, is much more agreeable to the ear in Italian than in Spanish in consequence of the *s'* having the sound of *z* in the Italian. So in Germany. The dialects of the South, in which the soft *s* is absent, are incomparably less agreeable to the ear than the dialects of the North, in which *s*, beginning a syllable and followed by a vowel, always has the sound of our *z*. *The hiss, then, is a sound to be avoided rather than cultivated.*

Infantine. It seems to be a matter of little importance whether we make the ultimate *i* in many words ending in *ile* or *ine* long or short. For my own part, I have a decided preference in some cases. For example, I very much prefer to hear the short *i* in *juvenile, mercantile, infantile, libertine* and *uterine*. The Britisher makes the *i* of these words long much more frequently than we do.

Mirage. In the French the pronunciation of this word is me-razh, the *e* long and the second syllable somewhat prolonged, which is the pronunciation our dictionaries still recommend. It seems to me that it is time we should pronounce the word according to English analogy, *mi-rage*, accent on the first syllable. The unnecessary introduction of foreign sounds in speaking always affects the cultured ear unpleasantly. The retention of *fra-ka* for *fracas* by the English seems to me absurd. In America this pronunciation is almost unknown.

ALFRED AYRES.

P. S. In my last article the type-setters printed *provocation* when I wrote *provocative*, and in the thirtieth line *ether* and *nether* where I wrote *ither* and *nither*.

A. A.

The Musical Mirror.

STAR THEATRE.—LORRAINE.

Lorraine.....Signor Perugini
Louis XIV.....George Olmi
Gaspard De Chatesnvieux.....De Wolf Hopper
D'Effiat.....Harry Standish
Ollivier De La Tour.....Mathilde Cottrelly
Pierre.....Herndon Morsell
Madeleine.....Gertrude Griswold
Oudarde.....Emily Soldene
Louise La Valliere.....Josephine Knapp

At the Star, the McCaull Opera Comique company have begun what promises to be a run, with Lorraine, the music by Dellinger, and the book by Oscar Walther, freely adapted into English by W. J. Henderson. Of the story it may be briefly stated that it isn't of the slightest interest or importance to any living soul. It tells, in a general way, the fortunes of a youth name Lorraine, who comes to the Court of Louis XIV. to find his yet unknown father, and after sundry adventures is married to Madeleine, the niece of an old courtier, Gaspard. That's all. A worse book, more trivial, vague, dull and wearisome rarely sees the New York footlights. It serves, however, as a frame on which to hang the really charming music of Herr Dellinger, with the excellent singing of Gertrude Griswold and the exuberant fun of De Wolf Hopper.

The score can hardly be credited with anything like originality—it is operette music such as every one has heard for many years past; but in its way it is very good—warm in color, tuneful, lively and well scored, with a well orchestrated accompaniment, frequently very dainty and musicianly in composition. The taking numbers are so many that it would be difficult to enumerate them in detail, but brief allusion may be made to one or two pretty ballads by Madeleine, a good chorus and *en semble* at the finale of Act II., and a charming song by Pierre in Act III.

Madeleine was excellently sung by Gertrude Griswold, who is a valuable acquisition to the stage of light opera. After successful studies at the Paris Conservatorie, and some experience at the Grand Opera, for which her style and voice have hardly sufficient breadth, she seems to have found her exact level in her present sphere. With no great charm of feature, she has a slight, graceful figure, ease of movement and action, and a bright, fresh, pleasing voice, all aided by the excellent method which comes of natural taste and ability, cultivated by the best instruction. But with Miss Griswold's share of the work, and one excellent bit by Herndon Morsell—Pierre's song aforementioned—the musical account is closed. Perugini, as an actor, is affected and tame, and as a singer he has so many faults that he comprises quite a museum of morbid anatomy. If he only squalled, *or* vibrated *or* sang half a note from the key, he might perhaps be pardoned; but he does all of these at once, and the result is to make him probably the worst operatic tenor now on the boards. Mathilde Cottrelly has *chic*, and the ease, skill and stage knowledge of long experience, but is not especially strong in the musical part of her work. The chorus was a bit noisy and ragged, but will probably do much better after a few weeks' run.

After Miss Griswold's singing, the real attraction of the evening was the fun of De Wolf Hopper. This gentleman is reported to have found himself, in early youth, hampered in all other pursuits by an inborn tendency to cut capers and turn somersaults and play pranks and turn himself loose generally in the most exuberant and irrepressible fashion, till he was fain to take it out of himself on the bouffe stage. The result is certainly gratifying. The part of Gaspard, if not specially written up to Mr. Hopper's stature (which is saying a good deal), seems o have been largely adapted to his personal idiosyncracy, and at all events fits him like a glove. It is safe to assume that a good deal of the fun of the text is "gagged" or otherwise supplied by himself, for whatever be the humorous grist he may at any moment be turning out, it always has a flavor of the hopper. Buffoonery is not the highest form of humor, certainly, but there are buffoons and buffoons. Most of them are mortally wearisome, but Mr. Hopper, in his own expressive phrase, "is not one of that kind." He was ably seconded by Emily Soldene, who has the art of saying a great deal with a wink, a grimace or a gesture. The dressing was rich, tasteful and correct, and the scenery had one pretty feature which must have made the heart of many a society belle to swell with envy—a real "waterfall."

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The National Opera company last Monday opened its Spring season of grand opera in English at the Metropolitan. Whether from the reaction after the recent boom in German music-drama, the choice of the work presented, or the penitential season, the house looked a trifle bare and cold. The parquet was sparsely filled, and ragged gaps in the box-rows hinted at that devout retiracy and maceration of the flesh and spirit to which so many of our gayer classes are wont at this season to subject themselves. Unpleasing as the sight may be to the professional eye, the moralist will always rejoice to recognize that, under the careless, selfish and sensuous seeming of our brilliant worldlings, really lies so devout a spirit of penitence, self-denial and religious fervor. While these virtues continue to be the distinguishing traits of our wealthy and fashionable class, the Republic is safe.

But, in good truth, the representation merited a warmer reception. The Dutchman, if not one of Wagner's most striking and imposing works, is still interesting, and studded with pleasing numbers. It dates from the period when the composer still condescended to the weakness of vulgar popular taste—the average human appreciation of warm, rich, melodic composition, concerted vocal numbers and choral effects. It has a maximum of music and human feeling to a minimum of mythology.

It was well given on Monday, though the performance offered few features to differentiate it from similar representations by the same company in former seasons. Emma Juch was admirable as Senta. She has steadily broadened—a little in figure and a great deal in style—since her first efforts in opera some years ago. The girlish prettiness, the pure silvery voice and the brilliant, skyrocketty execution of her favorite Arditi waltz, which used to so take her popular audiences by storm, hardly gave token of her present tendencies and professional range. As it is, she is steadily on the way to become an admirable prima donna, with a correct and excellent method, good dramatic action, and a pleasing person. Her voice will probably never have the full volume and breadth desirable for first-rate dramatic singing, and her emotional work lacks something of freedom, truth and intensity, but she has immensely bettered in these regards in the last few years, and has a whole horizon still before her.

Ludwig was properly imposing and sepulchral as the Dutchman. He sings alternately well and ill—well when he really *sings*, especially when he holds his notes firmly and suppresses his unpleasant *vibrato*—but ill when he lapses into the choky, guttural, explosive style of thing which with second-rate German artists passes for expression. The fine scena with Senta in the second act was excellently rendered, and earned a repeated recall.

The novelty of the evening was the appearance of Charles Bassett in the small part of Erik He made a fair impression. He seems to have a tolerably sweet voice—a little thin and cold in quality—and sings with good method and self-possession. For more minute criticism it would be fairer to await his appearance as Faust on Friday.

Myron W. Whitney gave all his usual dignity and breadth to the part of Daland, and W. H. Fessenden's fine, sweet, light tenor was highly effective in the pretty air sung by the steersman in the first act.

The chorus was prompt and smooth, and the spinning-scene, in especial, was charmingly done.

It still remains to be seen whether experience shall justify the thunder in the index (of the programme) as to the richness and elaborateness of stage appointment promised for this season. The mounting on Monday night was good but not extraordinary. In the matter of ships all mortal stages are of course sadly limited for space, and the operatic vessel has to go to sea so top-heavy with crew as to be practically unseaworthy. The Dutchman's spectre ship, so far from being either weird or appalling, went off down the harbor looking uncommonly like a ward school on a sleighing frolic.

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Ruddygore seems to be drawing well—better than might have been expected from the cool reception it received from the critics on its production. The fact is, the music is really good—perhaps a little too good for its present place—dainty, refined and artistic, if not, as has been said, "good music to grind." There is a good deal of sly humor, too, in the text, and the whole subject is one on which it will be fitting to take up more minutely at a more convenient season.

At the Theatres.

The People's Theatre resounded with the clash and clang of arms and the martial tread of the Prætorian bands on Monday evening, when Robert Downing presented Spartacus, the Gladiator. The star was warmly welcomed by a large audience, who were somewhat enthusiastic in applause, three curtain-calls coming in at the close of the second act. Mr. Downing's impersonation of Spartacus has somewhat mellowed and broadened and deepened since he first essayed the role. The scene where Spartacus meets his wife and little son among the captive Thracians was played with such dramatic power as to elicit acclamations from the audience, while the farewell of the husband and wife in the last act was as touchingly tender as the parting between Hector and Andromache. The broadsword contest between the Fighting Gaul (William Muldoon) and Spartacus was a combat of Titans which shook the house with salvos. Henry Aveling, as Phasarius, "the fiery Rupert" of the revolted gladiators, did excellent work, although handicapped with a severe cold which affected his voice and therefore his delivery at times. Mercedes Malarini gave a beautiful impersonation of Sonona, wife of Spartacus. Gail Forrest, as Julia, was sweet and spirituelle. The remainder of the cast were effective in their parts. The piece was well staged, the interior of the Coliseum especially being a very creditable scenic picture. Next week, Milton and Dollie Nobles in Love and Law.

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Alone in London drew but a small opening house at Niblo's, and in contrast with the vast auditorium the gathering seemed still smaller. The play seemed to drag; there were long waits, and the last curtain fell at a late hour. The merits of this strong melodrama and the company presenting it have been often dwelt upon in these columns, and there is nothing new to say. Next week, the well-worn Rag Baby.

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At Tony Pastor's there is a clever stereopticon show, among the other features this week, in which various noted men and places are graphically pictured Lizzie Hughes does her neat specialties admirably. Miss Hughes is a sister of Jennie Hughes, who used to be a great favorite with all classes of amusement-seekers in this city. She is young and comely, sings nicely, dances gracefully and is decidedly unconventional.

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The absurdities of the Tin Soldier amused a good-sized gathering on Monday night at the Grand Opera House. Mr. Powers, as the grotesque Rats, and Miss Ames, as Violet, the typical domestic, convulsed the spectators with their funniments. Next week the Kiralfys' Rat-Catcher. Rats appear to be very prevalent on these boards this Spring.

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A good house was entertained at the Windsor Monday evening by the Dalys in Vacation. The piece and the company are both well known in this city and there is nothing new to be said of either. Dollars and Dimes, with Charles Bowser in the leading part, is to be the attraction next week.

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The burlesques at Dockstader's, the sweet ballad singing of the quartette and the humorous remarks of the head and front of the troupe engage the attention and excite the laughter of large numbers of visitors. The present bill is the best Mr. Dockstader has given this Winter.

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Nat Goodwin revived that nonsensical farrago, The Skating Rink, at the Bijou on Monday before a fair house. The piece is as devoid of real humor as it is of dramatic and literary merit. It is a mere hash that is saved from utter inanity and stupidity by the comic genius of Mr. Goodwin. His imitations of actors and his various impersonations were given with the rare versatility and unctuous spirit for which he is noted and to the unspeakable delight of the onlookers. Messrs. Bishop, Goodwin, Ransone and Canfield, and Misses Grubb, Fuller, Alliston and Reeves were in the cast. The vocal selections were popular and numerous. There is this that is remarkable about The Skating Ring—it has outlived the craze that suggested its concoction.

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James Ralston continues his career of crime at the Madison Square most successfully in the pecuniary sense, his forgeries bringing large returns to the management. Mrs. Booth renews her discovery of his enormities nightly in a very dramatic fashion, while Mr. Holland's detective work and Mr. Pitt's magnanimity meet with cordial approval. The play will easily run through to the end of the season. Evidently the authors' matinees have been dropped until after Lent. Announcements of the next production contemplated have ceased for the present.

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Thousands of delighted people are visiting The Old Homestead at the Fourteenth Street Theatre, flocking where, as Uncle Joshua sweetly puts it, "the scarlet runners chase away care." Pure, good and hearty, no healthier performance has been witnessed on the boards of the local stage than that given by Mr. Thompson and his company. There is one peculiarity about the success of the Homestead: it contradicts the trite saying that no play can succeed without a "love interest." There is no romance in this piece; its charm lies in an entirely different direction.

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Masks and Faces is still drawing large audiences to the Lyceum, and its run might be continued for a reasonable period were it not deemed desirable by the management to do something new before Bernhardt, Patti and the flood of large attractions shortly sweep down upon the Metropolis to concentrate public interest. On Monday Miss Dauvray will produce a comedy-drama called Walda Lamar. The particulars of the production have been religiously concealed in order that the event shall excite curiosity and interest. Even the authorship is generally unknown. The piece, we understand, is by Mr Wertheimber, a clever and experienced writer. The leading part is said to be particularly strong, and it will present Miss Dauvray in a new light. Her qualifications for an emotional role are thus to be demonstrated. Mr. Sothern has a good light comedy part and other members of the company are advantageously placed. The play will be handsomely set.

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In spite of the critics, Harbor Lights draws large houses, and with the tawdriest piece he has brought forward in several season Mr. Wallack has achieved his most notable financial success. Under the circumstances it would not be strange if the veteran manager formed a low estimate of public taste. At all events the perusal the daily telegram giving the receipts will probably do as much to restore his health as the warm sun and the orange-scented air of his Florida retreat.

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Crowds throng the Park. McNooney's Visit is the biggest hit since Mr. Harrigan's tenancy of this establishment began. It will unquestionably run—and draw—until the season terminates.

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Mr. Mansfield is attracting excellent audiences at the Union Square with Prince Karl. He is clever, and if his piece were but a worthy vehicle for his varied accomplishments, the performance would be thoroughly enjoyable.

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Mr. Emmet's engagement at the Standard Theatre in Fritz is a renewal of his old time popularity. The comedian is as gracefully entertaining as ever.

Professional Doings.

—Grace Sherwood, recently of the Storm-Beaten company, is now with Marguerite Fish.

—Alice Fischer, who is playing with Mayo's Nordeck company, has been offered a place in Edwin Booth's company for next season. Miss Fischer, who is from Indiana, has only been connected with the profession two years.

—Lester Victor, of the Aimee company, will be at liberty after March 21.

—Marlande Clarke has retired from the Fortune's Fool company and joins Myra Goodwin to play the leading part in Sis.

—Zozo has been meeting with astonishing success in New England. In many places the receipts have been the largest of the season.

—Lizzie Evans is to play for the benefit of Manager T. H. Delevan, of Meriden and New London, in both cities Easter week.

—A. Z. Chipman is the author of a comedy entitled Stolen Secrets, which has been accepted by Lizzie Evans, and has been put in rehearsal by her company with a view to speedy production.

—John P. Caddogan, manager for Dion Boucicault, was pleasantly surprised a few evenings ago by receiving a handsome gold watch, chain and seal. The timepiece bore the inscription: "J. P. Caddogan. Souvenir of affection and esteem from Dion and Josephine Boucicault."

—On Washington's Birthday 4,044 people paid to go into the Brooklyn Grand Opera House to see Siberia—the play by Bartley Campbell that Thomas B. MacDonough bought for $1,300. The total receipts at popular prices were $2,337.15. Hundreds were turned away.

—Georgie Reignolds and Jennie Karsner have left the McDowell Comedy company. Miss Karsner has joined Mme. Janish.

—On her birthday last week, Charles L. Andrews presented his wife, Florine Arnold, with a pair of diamond earrings. Miss Arnold is playing Nadia in Michael Strogeff.

—Mattie Vickers is having an unusually successful season in her new play, Cherub. Return dates are eagerly sought. In June next Miss Vickers plays two weeks in San Francisco, and on her return plays the principal cities of Mexico.

—The differences in the Ideal Opera company appear to have been temporarily settled. It was reported in one of the dailies that the company had disbanded; but THE MIRROR's out-of-town staff record the filling of dates, as usual.

—Agnes Herndon is doing a fair business at the Columbia Theatre, Chicago. W. A. McConnell is no longer her advance agent.

—S. S. Block has replaced Clarence Heritage as leading man with Maude Granger.

—The week of April 17 is open at Heuck's Opera House, Cincinnati.

—Letters addressed simply to "Manager of Opera House, Waco, Texas," are returned to the writers. There are two opera houses in Waco—the Garland and the McClelland.

—The Ida Lewis who has had trouble with Bandmann is not the Ida Lewis who was formerly connected with the Sothern, Milton Nobles, Banker's Daughter and other companies, and who is the wife of W. H. Cooper and is starring under his management.

—The Golden Giant was produced by McKee Rankin at New Haven on Monday night to the satisfaction of all concerned Hits are reported to have been made by McKee Rankin, Mabel Bert, R. C. Hilliard and Louise Dickson.

—Ida Burroughs has succeeded Lillian Lee as leading woman with W. J. Scanlan. Miss Lee is in ill health.

—The new year has already recorded the destruction of some half a dozen theatres in the United States. The Opera house at Honesdale, Pa., was burned on Sunday morning.

—On Sunday and Monday nights Haverly's Minstrels turned hundreds away at Pope's Theatre, St. Louis. They drew the largest Monday night's business of the season by $370.

—The receipts during Dixey's Cincinnati engagement at the Grand Opera House are said to have aggregated between ten and twelve thousand dollars.

—A new theatre solely devoted to the German drama will in all probability be soon erected in Cincinnati by a recently organized stock company composed of some of the wealthy Germans of that city.

—The new Opera House, at Catskill, N. Y., will be opened on March 17 by the Rag Baby company.

—Fred. Warde will close season at Denver on July 9, and open his next season, after a rest of four weeks, at St. Paul, Minn. Fifteen week stands have already been booked, five of which are in New York City. Eugenie Blair has been re-engaged, and the company will be materially strengthened in a number of respects. The comedy of Delicate Ground has been added to the repertoire, and will be given as a matinee bill in connection with Katherine and Petruchio,

—The changing of Mlle. Rhea's intentions by which she will remain in America for next season, is said by her managers to be due entirely to the offers of better terms

—The Taylor Opera House, at Trenton, N. J., is shortly to be remodelled throughout. It is to have an entire new interior, is to be lowered one story, the stage enlarged and two galleries added.

—Wright Huntington leaves Jane Coombs' company, on March 12. Mr. Huntington cannot agree with Miss Coombs

—The Avenue Theatre, New Orleans, holds $600 at prices ranging from fifteen to fifty cents. The management claim for it the patronymic of the "home theatre of New Orleans." Manager Lowden has played some very prominent attractions since he took the helm, including Marie Prescott, Edwin Thorne, Chanfrau, Strangiers of Paris and Ezra Kendall. Time is now booking for season '87-'88.

—Wilkes McClave has been summarily dismissed from the management of C. Erin Verner in Shamus O'Brien. W. J. Winterburn, of Cincinnati, is now manager. Mr. Verner's business has taken a turn greatly for the better. He plays west of the Mississippi during Lent, and then plays eastward through Pennsylvania, closing, probably, in New York City. Manager Winterburn is booking time for next season in the best theatres.

—George H. Adams, the well-known clown, is re-engaged with Zozo for next season.

—Frayne Frayne, in Mardo, with the menagerie, is playing to tremendous business on the Jacobs and Proctor circuit.

—Attractions, opera preferred, are wanted at the Grand Opera House, Lebanon, Ind. This is one of the most complete theatres in the State, seating 1,000. There is open time in March and April.

—J. M. Barron is having great success in his management of the Grand Opera House, Topeka, Kas.

—Eugene Cramer, the Columbia (S. C.) manager and scenic artist, has for sale a large lot of scenery, much of it representing well-known localities in New York. Mr. Cramer guarantees it to be of the best.

—Will R. Rankin, of Atlanta, Ga., is at least to be commended for his frankness. He wants to go on the stage, but confesses that he has had no experience, either professional or amateur. He claims only the qualifications of a good education, good memory and a willingness to begin at the bottom and work hard. If he cannot be dissuaded from his purpose, a trial such as he seeks would either prove his mettle or quickly cure him of his infatuation,

—The Watertown Opera Company, of Watertown, Dakota, has set about the erection of a $25,000 opera house. The stock has been all subscribed, and the projectors are casting about for plans.

—On a recent week at Jacob Litt's New Academy of Music, Milwaukee, the receipts of Amberg's Thalia Opera company were over $7 000. The prices ranged from twenty-five cents to one dollar.

—Francis Labadie has rejoined his company after an absence of several weeks at the bedside of his wife, who came near losing her life through presenting her husband with twins Mrs. Labadie (professionally known as Hattie Russell) is much improved in health.

—It is probable that Professor D. M. Bristol's Equescurriculum will start on a European tour within a year or so. The Curriculum is doing an astonishing business on the New England circuit, where it has been exhibiting for several months under the management of John C. Patrick. Its coming excites the same lively interest as a Barnum or Forepaugh circus In the matter of dates for next season, Manager Patrick has an embarrassment of riches, and he is selecting only the very best theatres.

—A. L. Erlanger has arrived in Texas in advance of Effie Ellsler, and Woman Against Woman is receiving press notices by the column. Mr. Erlanger writes that a furore awaits Miss Ellsler's coming, as everybody remembers and admires her as the original Hazel Kirke. So deep is the interest taken in her that the press and public speak of her as the "hreside favorite."

—A New Grand Opera House, to take the place of the old, is rearing its head at Columbus, O., at a cost of $100,000. It will be a popular-price house, and be under the able management of the Miller Brothers, who conducted the old house At a scale of prices running from fifteen to seventy-five cents, the new house will hold $600.

—A tailor recently measured Jaguarine, the famous swordswoman, now on the Pacific Coast, for a riding suit. Here are the measurements: Bust, 40 inches; hips, 40 inches; waist, 28; thigh, 28; neck, 15 1-2; calf, 15 1-2; biceps, 14 1-2; forearm, 12. The woman's height is 5 feet 7 inches and weight 160 pounds.

—In San Francisco, on Monday night, Clara Morr's produced a play called Rene, supposed to be a version of The Martyr.

—Louis James and Marie Wainright followed Edwin Booth in New Orleans last week and played to large and enthusiastic audiences. They are now filling the second week of their engagement, and the advance sale indicates a repetition of the first.

—The new amusement edifice to be erected in Nashville, Tenn., will be known as the Theatre Vendome. A syndicate of eight well-known and wealthy citizens have subscribed the capital, and McElfatuck and Sons are engaged on the plans. They say they will try to improve upon anything they have yet done in theatrical architecture. J. O. Milsom, of the Masonic, and who is one of the stockholders, will be the manager. He will give up the Masonic on July 1 and devote all his time to the Vendome. The social standing of the gentlemen engaged in the enterprise will make the new theatre the fashionable resort of the city. Nashville is just now having a great business boom, and is rapidly increasing in population. The success of the Theatre Vendome is therefore assured.

—Richard Penistan has just been admitted to the Forrest Home, Philadelphia. He became somewhat famous as the keeper of an ale-house opposite Independence Hall. It was a popular resort for theatrical men and the sporting fraternity. Some years ago Mr. Penistan drew a half-million prize in the Havana Lottery, and for a long time thereafter cut a wide swath as an entertainer and genial fellow. It will surprise many to learn that Mr. Penistan was at one time an actor. It must have been before the war that he last trod the boards. Many will feel inclined to grumble, when they reflect upon the difficulty of obtaining admission to the Forrest Home, that this squanderer of hundreds of thousands of dollars should be given the preference over so many really deserving people. No doubt "Dick" Penistan was boosted into the Home on the shoulders of a few friends left from his following in the palmy days.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.

Elaborate production and triumphant success,
HARBOR LIGHTS.
HARBOR LIGHTS.

Presented by a great cast, and magnificent scenery.

Every Evening at 8, and Saturday Matinee at

BIJOU OPERA HOUSE, Broadway near 30th St.
MILES & BARTON, Lessees and Managers.

N. C. GOODWIN,
in the greatest of all burlesque absurdities,
THE SKATING RINK.
By Robert Griffin Morris.
Supported by a cast of unusual excellence from Miles and Barton's Bijou Burlesque Company.
Every evening at 8, and Saturday matinee at 2.

STAR THEATRE.
Broadway and 13th street.
McCaull Opera Comique Company in the new opera,
LORRAINE.
By Rudolph Dellinger, composer of Don Cæsar.
AN EFFICIENT COMPANY.
Mr. Ad. Neuendorff.....Musical Director.
General admission, 50c. Seats, $1 50, $1, 50c. and 25c.
Every night and Saturday matinee.

CASINO. Broadway and 39th Street.
Mr. Rudolph Aronson - - Manager.
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The greatest Comic Opera success ever produced in America,
ERMINIE.
Chorus of 40. Orchestra of 24.
Mr. Jesse Williams, Musical Director.
Seats secured two weeks in advance.

14TH STREET THEATRE, Corner 6th Ave.
Mr. J. W. Rosenquest - - Sole Manager
Every Evening and Saturday Matinee.
STANDING-ROOM ONLY.
Seats secured three weeks in advance.
A MAGNIFICENT PRODUCTION.
"Its success was immediate and unqualified."—*Sun, Jan. 11.*
DENMAN THOMPSON,
in a successful continuation of Joshua Whitcomb,
THE OLD HOMESTEAD.
"One of the few substantial theatrical triumphs witnessed in New York in recent years."—*Times, Jan. 11.*
"Such gorgeousness in the way of scenery and stage-setting has seldom been seen in New York outside of Mr. Daly's Theatre."—*Journal, Jan. 11.*

FIFTH AVENUE THEATRE.
Proprietor and Manager, Mr. John Stetson.
Absolute and Unqualified Success!
R. D'Oyly Carte's Opera Company from the Savoy Theatre, London,
In Gilbert and Sullivan's new opera,
RUDDYGORE;
Or, The Witch's Curse.
Cast excellent, music charming, dialogue sparkling, scenery beautiful. Seats secured three weeks in advance.
Every Evening at 8. Matinee Saturday at 2.

WINDSOR THEATRE.
Bowery near Canal Street.
Frank B. Murtha - - - - Sole Proprietor
Matinees Wednesday and Saturday at 2.
One week, commencing Feb. 28,
The wonderful and popular
DALYS,
in the funniest play ever produced,
VACATION;
Or, Harvard vs. Yale.
In three acts and one long laugh.

DOCKSTADER'S, Broadway, bet. 28th and 29th Sts.
DOCKSTADER'S
MINSTRELS.
A Fresh Programme Nightly,
at 8:30
Second week of the uproarious burlesque,
OUR—HARBOR LIGHTS—OUR
THE CURTAIN OF THE MIND UPLIFTED.
TOBOGGANING AT TUXEDO.
THE TAMING OF THE SHREW.
Gems of German song.
Everybody gets a seat—50c., 75c., $1.
Special Ladies and Children's Matinee on Saturday.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Every Evening and Wednesday and Saturday Matinees.
HOYT'S
TIN SOLDIER.
Next week—Kiralfy Brothers' spectacle, THE RAT-CATCHER
Next Sunday evening—Prof. CROMWELL.

UNION SQUARE THEATRE.
Under the management of J. M. HILL.
THE SUMMER SUCCESS SURPASSED.
Drawing crowded houses.
PRINCE KARL.
MR. RICHARD MANSFIELD,
And his Charming Comedy Company.
Evenings at 8.30. Matinee Saturday.

HARRIGAN'S PARK THEATRE.
Edward Harrigan - - - Proprietor.
M. W. Hanley - - - - - Sole Manager
Edward Harrigan's new play,
McNOONEY'S VISIT.
EDWARD HARRIGAN as MARTIN McNOONEY,
assisted by his excellent company of local favorites.
Mr. Dave Braham and his popular Orchestra.
Matinees Wednesday and Saturday.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
Sir Charles Young's remarkable play in four acts, entitled
JIM THE PENMAN.
Places secured one month in advance.

LYCEUM THEATRE, 4th Avenue and 23d Street.
Daniel Frohman - - - - Manager
Fifth and Last Week of
HELEN DAUVRAY and her COMEDY COMPANY.
Under the management of W. R. HAYDEN.
PEG WOFFINGTON;
Or, MASKS AND FACES
Next Monday a new comedy-drama, WALDA LAMAR, with Helen Dauvray and her co.

TONY PASTOR'S THEATRE, 14th Street.
Matinees Tuesday and Friday.
The crowds still continue. Laughing Room.
Nothing succeeds like success. Seats 25c.
TONY PASTOR'S Ladies
NEW COMPANY Delighted.
A Lenten amusement—Not Theatrical Theatre parties
Only Comic. every night.
Good seats 25 cents.

H. R. JACOBS' THIRD AVENUE THEATRE.
Admission 10c. and 20c.
A RING OF IRON.
Regular Matinees Monday, Wednesday, Friday and Saturday.
March 7—ADA GRAY in EAST LYNNE.

The Giddy Gusher.

I stopped and shook hands with a woman in a shoe store the other day who brought a written address in and asked to have it read to her, as she couldn't read herself. I congratulated her. Every day of my life I reproach my guardians for having interfered with my blissful ignorance, for ignorance is bliss now that so many dismal disorders affect the journalistic mind. Johnny was reading the Sunday papers to granma last week, and I heard the old lady say:

"Now, don't let me catch you fooling me with no more advertising adventures. All them thrilling things you've been reading is got up by quack nostrums. I'll jest spank you if you read me another one."

Johnny whimpered and looked over the manifold pages of the paper.

"It ain't no use, granma," said he; "all the best pieces has pills at the end, or there's a liver pad on the bottom. I dursent begin none of 'em."

"What's that piece with letters onto the last of it?"

"H. W. B; but it's all to show how Apple's Soap has got the best of the whole family, and their only object in life is to disport in the suds of that wonderful soap."

"What's that picture column of Pol Stranglers?"

"It's about stove-lifters and cake-turners and some beautiful blank verses praising the Hopkins yeast cakes."

"Drat the man!" cried Granny; "but look, Johnny, there's a piece at last with readin'—S. B. A. Do you know what them letters stand for?"

"Brandy," ventures Johnny.

"Nonsense! You're thinking of S. O. P."

"It's something to drink, anyway—S. T.—1860—X," persisted Johnny.

"Them noble letters stand for Susan Ballot-box Anthony. Read her piece to once," and Johnny went at it:

* * *

"When, two years ago, the pretty little village of Pikra waked to the fact that its prettiest girl, Maria Mitchell, had been wooed and won by a member of the great Smith family, there was great and intense excitement. Envy, with its greedy fingers, pointed at several gallants in Pikra who had lavished their smiles on the fickle Maria, and the voice of detraction, with malicious accent, dwelt on a tender episode in the life of the fair girl, when gossip had it that Maria would grace the broad domain of the dignified Judge Summons. But envy and detraction are as often at fault as any other form of retail dealers, and with the June roses of 1885 Maria Mitchell became Maria Smith and settled in Pikra. Who that saw that lovely woman at the balls and festivities of the following Winter realized how sad and brief her short life had to be. Maria took a leading part in the powerful woman movement that shook every man in Pikra to his centre. Her voice was always loudest at the Denunciation parties held in the Town Hall last Winter. She introduced bill after bill for the proper subjugation of man, and was, indeed, a shining light in the reform ranks. But in March last it was plain that a plank in the platform was missing. The holy task of elevating the female sex was performed with lukewarm ability. Her contributions to the *Ballot-Box Shrieker* became infrequent, and the voice of Maria at the Spring meeting was not heard, but in its place a feeble wail went forth from the Smith mansion and proclaimed throughout that Maria was lost to the cause. Life's great interests were merged in family cares; thenceforth her career was narrowed; the possibilities of a future had met the moral catastrophe—all she could claim as the result of having lived, was another Smith added to the vast directory of Smiths that loads a groaning census to the crack of doom."

* * *

"How Susan does take on about them Woman Rights doctrines," interrupted granma. Johnny, evidently understanding very little of the article he was reading, stumbled ahead:

"The cooing of the dove, the mute whisperings of the turtle, the spooning of the Smiths was heard in the land throughout last Summer; but in the early Fall Maria's lungs, never strong, and strained by overworking at the Woman's Parliamentary Debates, gave out. Hasty consumption claimed her as its victim. The man Smith, who scanned the accessory of cruel fate, was forced to see that nothing would save Maria. Brown's Troches, Cherry Pectoral, Thompson's Expectorant, Kidder's Elixir, codliver oil, rock and rye, were of no avail. When Mr. Smith accidentally heard of the great discovery of Professor Josiah——"

"If that's an advertisement, Johnny, woe betide you!" cried granma, half rising

Johnny, with starting eyeballs, hastily glanced ahead, and shouted triumphantly:

"No, 'tain't; she died, and it goes on to tell how, laid out in her bridal robes, everybody in Pikra viewed the lovely Mrs. Smith in her coffin."

"It did sound as if it was going the old way, didn't it, Johnny?"

"Well, yes; but she switched," said the boy, "and now then, after the funeral, which is fully described, it goes on quite interesting again:

"Who shall depict the sorrow of young Nathan Smith as he returned to the nest from which the bird had flown? Sitting for the first time alone since the dread calamity that had rendered desolate his life, he lifts his eyes to a picture of the deceased Maria that, in all her pride and beauty, hung on the opposite wall. Oh, the beautiful consolation of the camera! When distance and death robs us of our loved ones, what joy the counterfeit presentment of the object can convey to the mourning soul! Of all the many artists who have succeeded in perpetuating the lineaments of the brave and beautiful, there is none to compare to the great——"

"Stop!" shrieked granma. "I'll be darned if it ain't an advertisement of Falk or Mora or Sarony. I won't hear it."

"Out again, gramma," said the startled boy; "it don't say no name—just 'great discoveries of the photograph.'"

"Well, well; but you scared me, Johnny; go on. That was a narrow squeak for you, my son." The lad went on:

"As his stricken soul took in the extent of his desolation a great desire burst upon him to relinquish the task of living, and beyond the stars seek reunion with his loved and lost Maria."

* * *

"Mercy me! Did the man commit suicide?" blurted granma.

Johnny buckled to his business, and in the fluctuating voice of the fourteen-year-old boy, alternately in bass and treble, he continued the reading:

"In a carved and inlaid cabinet reposed his trusty pistol. With stealthy tread he neared its resting-place. 'Oh, short, sweet word that lets the prisoner free, your voice alone can utter!' he murmured as he unlocked the drawer. Just then an infant's wail rang out upon the evening air. He faltered. Yes, hard as was the work of breathing, he must live for the child's sake. Then again it swept across him that this poor, motherless mite could not survive its loss, though he might his. How could he hope to rear the baby—that was impossible. The thousand attendant miseries of a wet nurse, of a succession of wet-nurses, in the house, smote him with indefinable terror. 'It shall not deter me. We will all be united in that better land,' he said, and again his hand caressed the key that coralled the ticket of eternity. This time the decision of despair aided him—the key turned in the lock—gleaming in the dim emanation of the half-off gas, its steel barrel glinted in the shadow of the drawer—when the door opened, and his maiden aunt entered. What glow of new-found happiness shone on her elderly brow? Had the new-made grave given up its dead? Mechanically he concealed within his large hand the fatal instrument as he asked the occasion of her undisguised elation.

* * *

"'Baby will live and thrive,' she cried; 'thanks to Milliken's Lacteal Substitute, sold by all druggists at fifty cents per bot——'"

* * *

There was one fearful instant in which Johnny's eyes and granma's met. She was a woman of her word, and before the events of the next few moments your faithful historian sinks appalled. In the words of the newspaper article, "the rest is unfit for publication."

* * *

O that the different daily papers would set up this order in their offices:

In all Descriptions of Executions use Dickens' "Last Night of the Condemned."

The reporters who aired their diction and their fiction in their ghastly funny reports of poor Mrs. Druse's last hours certainly justify the issuing of that order. Reprint Dickens every time. We can stand it—stand it a thousand times better than the buckets of slush young and ambitious writers dump into their columns of report. And, best of all, condense the whole business into the mere record: "Druse hanged 11:48 Monday morning."

* * *

I saw an army of school children going into the city on Tuesday morning, poring in twos and threes over the dreadful details of that disgusting murder. I mean the legal murder of Monday as well as the provoked murder of two years before. Isn't it high time that this choking of one person at the hands of a great many should be done away with? Doesn't it rather disagree with our notion of a just but always merciful God, that we should let Him see us remorselessly choke a poor wicked human creature till he's a corpse? If we believe one item in the Bible we ought to acknowledge the whole bill. Isn't it set down plainly there that "whoso desireth the death of another is at heart a murderer?" And for the intentions of the heart as well as the action of the body are we not punished? On that basis the Judge was a criminal and the jury that hanged Mrs. Druse were all murderers; for never man lived to manhood but in some moment of wrath, if desire to kill would destroy, he would become a murderer.

* * *

Certainly no sane Christian cries to Heaven for justice to be done him; it's mercy the very best of 'em beg for at the first and at the last. How, in Heaven's name, dare they deny that great boon they ask of Heaven? The Christian religion is a failure if it will not put in use on earth the rules it hopes to find governing the affairs of Heaven.

The hanging of a ninety-five pound woman, though it was ninety-five pounds of iniquity, is a disgrace to the State of New York, which proudly claims to be one of the finest spots on the face of the globe.

* * *

Hanging does not diminish crime. You might go up to Sing-Sing and hang every convict on the premises, and before the bodies were all buried a batch of crimes would be committed that would replace every inmate you had choked.

Governor Hill ought to fly his kite with a little more consistency tied to its tail if he wants to balance better. His sympathy is denied to the female murderer, but is extended cordially to the male murderer. He refused, in the most unrelenting attitude of cruelty, to listen to the appeal made for Mrs. Druse; but he went out riding in the City of New York during the last of February with Mr E. S. Stokes, and if in the coming days, when the astute Hill seeks the aid of the people to put him in positions where consistent justice is necessary, that public association with one person and that hanging of another does not come up and tell against him, why, I'll drop out of politics. Consistency is a jewel, and old as the hills, Hill. Remember the words of the

GIDDY GUSHER.

London News and Gossip.

LONDON, Feb. 17.

Things theatrical still rule lively in this village, though a cold snap, accompanied by east winds of exceptional bitterness, has within the past few days, or nights, slightly checked the ardor of metropolitan playgoers. Nevertheless, managers have, as yet, no cause to complain, and the comforting legend, "House Full," so dear to the managerial heart, is still from time to time hoisted over the doors of Old Drury, the Lyceum, the Gaiety and the Adelphi theatres. The display of these "House Full" boards has proved so good an advertisement for Monte Cristo Junior and The Harbor Lights at the Gaiety, and Adelphi, respectively, that certain enterprising rivals have boards made and sometimes hang them out when their houses are half empty. On the other hand, Charles Wyndham seems to have thought he could improve on the original idea, and now exhibits at the Criterion a board bearing the words "House Crammed." Of course, one is glad to know that good business is being done with David Garrick, but if the volatile Charles crams the Criterion, I guess his patrons have to put up with considerable discomfort. But this by the way. The houses above named have enjoyed real good times.

* * *

Several novelties are to hand this week, but up to now nothing has arrived which is likely to make the amusement-seeking world set up and snort its satisfaction. Chief among these has been the new comic opera, words by Harry Paulton and Mostyn Tedde, music by Edward Jakobowski, which, after a week's trial trip at the Birmingham Grand, was brought to London on Monday and produced at the Comedy. This system of giving new pieces a preliminary canter in the provinces is fast becoming fashionable with managers who have not the courage of their opinions. It is doubtless complimentary to the London first nighters that such pains should be taken to secure their critical approval, but it is more than a bit rough upon the poor provincials. On your side of the water they call this sort of thing "trying it on a dog," don't they? Sometimes the Society for the Prevention of Cruelty to Animals might well interfere Doubtless there was good reason for the course taken in the present instance. Thanks to the extra rehearsals thus obtained, the show went on Monday night without any outward and visible signs of a hitch. Thanks also to pretty scenery, charming dresses and the presence of a fine and large crowd of more or less fine and large ladies, also to an unusual number of usually friendly kind friends in front, the ordinary characteristics of a stupendous success were not wanting. All the same, Mynheer Jan is about as poor a piece of patchwork as I have lately seen. It may be said that nobody expects to find coherence in comic opera; it is certain they didn't get it on this occasion.

* * *

The scene is laid in the Netherlands—temp. 1550. Those among the audience who happened to know that the Dutch were then groaning under the tyranny of their Spanish oppressors, that conspiracies to throw off the foreign yoke were frequent, and that there things eventually culminated in glorious revolution and independence, and other things—for which overhaul your J. L. Motley, and when found make a note of—those, I repeat, who were aware of these things might have had some sort of a clue whereby to follow the flounderings of the story. What those who did *not* know the circumstances thought of the proceedings which ensued from 7 45 to 11 30 P. M., I shouldn't like to say. All I could make out was that Bombalo, the Spanish governor of Krootzdam, had got himself disliked by his subjects, and was perpetually being lampooned and held up to ridicule and contempt by a young man named Karl, whose *nom de plume* on these occasions is Mynheer Jan. Don Diego, coming to marry Bombalo's daughter, Camilla, was mistaken for Mynheer Jan and arrested, Karl meanwhile persuading Hans (a local butcher) to represent himself as the Spanish noble on matrimonial thoughts intent. When the real Don was able to explain, Hans disguised himself as a scarecrow and hung himself up on a pole in the Governor's garden. By and by Karl was identified as the long-lost son of Donna Tralara, who, having set her cap at old Bombalo throughout a couple of acts, hooked him in the third and bore him off in triumph. Francis, the Governor's son, who had been deputed by his father to make love to Katrine, Donna Tralara's daughter, on the paternal account, varied his instructions and wooed and won the girl for himself. If this was not the order of things, I can't help it. You must blame Paulton and Tedde, the makers of the muddle, rather than yours truly.

* * *

Jakobowski's music is about as original as the music of most comic operas. You can't very well tell where it comes from or what inspired it, but you have a general feeling that you have heard it all before. Still, it is tuneful and catchy and makes your head wag and your hoofs beat time, and so far so good. Marius, who seems to have completely lost his voice, acted humorously as Bombalo and croaked his songs as well as could be expected under the circumstances. Camille D'Arville was vocally charming as Katrina, but her acting manner is hard. Kate Munroe—fallen from her high estate of Serpolette and Germaine in the days gone by—plays Gretchen, a bright and merry waiting maid Madame Amadi is excellent as Donna Tralara. Frank Wyatt, as Karl, and Paulton, as Hans, work their old Erminie business over again with more or less success. Violet Melnotte, born Solomon, who lately married Wyatt (whose real name is Gunning), plays Camilla and wears five dresses all of surpassing beauty. Miss Melnotte is the sole lessee and manageress of the Comedy Theatre. Miss Lethbridge gained much applause for dancing a salterelle, and, being encored, fainted instead of coming on again.

* * *

Expectation ran high as to your Mr. Gillette's piece, The Professor, which, under the title of The Professor's Wooing, was placed before an English audience for the first time, at the Royalty, in Soho. The noble (or otherwise) army of London Deadheads assembled in great force; but as the said army is large and the Royalty is small, many were sent away seatless. A strong contingent of good "Amurricans" was present, and, lured on by reports of the immense success of The Professor on your side, everybody looked to have a high old time.

Alas, friend MIRROR, we did not get it. Your Gawain, in common with many other enthusiastic English lovers of the drama, is always anxious to welcome plays and players from your great—and need I say glorious?—nation. We are absolutely without prejudice, and as you Americans always extend a welcome to any play or player of ours worthy of such welcome, so we (as our reception of Daly and Co. and others, proves) are too glad to praise your native productions—when we can. But, sir, if American plays were all like The Professor's Wooing (as presented to us) we should feel inclined to ask you to hold your hand and inflict no more upon us.

The Professor's Wooing was in four acts, and it hadn't story enough for half an act. Its character drawing we found fragmentary, its dialogue forced and often hysterical where it was meant to be idyllic. Some passages were not without humor, but they were few and far between. I suppose what were meant to be the best speeches were allotted to the Professor and the little gypsy girl who spoons with him in the woods so late o' nights, but his lines were a jargon of scientific terms long drawn out, and hers were ultra-highflown. For the rest we had chasings and knockabout business, and when the curtain finally fell it was hard to say why the play had ever been begun.

* * *

The Professor was played by that usually finished character-actor, Beerbohm Tree. This time, however, though he labored hard, he didn't score worth a cent. It was rumored in the house that Tree had for two years longed to play this part. I don't think he will ever care to play it again. Everette Lawrence, who ran On 'Change (otherwise Von Moser's Ultimo) at various theatres here, played that apparently artful child of nature, the supposed gypsy girl, but was not up to it. The two best bits of acting in the piece were the detective Singleton, *alias* D'Orsay, of E. W. Gardiner, and the ruffianly Gypsy Green, *alias* Brown, of E. Gurney, a Surrey Side actor of much promise.

The foregoing may seem harsh, but it is sincere. I only wish I were able to speak more favorably of the piece. Meanwhile we are anxiously looking out for Gillette's Held by the Enemy, which is such a success with you and which seems to be a really strong play. Some say this will be done at our Princess'; others name other houses.

* * *

It is rumored to-day, by the way, that Sophie Eyre is likely to take the Princess' from Miss Hawthorne for a season, in order to produce, among other things, Masks and Faces, Dora and Rachel the Reaper (all by the late Charles Reade); also several new dramas in which she (Sophie) is anxious to appear as a female villain. Whatever Sophie plays I should advise her not to tackle Peg Woffington. Her method is several pounds too heavy for the part.

* * *

This afternoon Fay Templeton and Manager Edwards, of the Gaiety Theatre, went into the Court of Queen's Bench and argued their differences before the Lord Chief Justice of England and Mr. Justice Stephen. In November last Miss Templeton agreed to play the part of Fernand in Monte Cristo Junior, at the Gaiety, at a salary of £15 a week. She also agreed to conform to all the rules and regulations of the theatre. On Feb 5 Mr. Edwardes requested Miss Templeton to resign for *not* conforming to the rules, etc., above mentioned, and subsequently informed Fay that her services would not be required after to morrow (Friday). Fay contended that she *had* conformed to the rules, etc., and now applied to the judges for a rule calling on Mr. Edwardes to show cause why an injunction should not issue to restrain him from preventing her from performing Fernand; also to prevent him from employing any one else to play the part. The judges granted a rule *nisi* temporarily restraining Mr. Edwardes until the argument of the rule. Meanwhile Miss Billee Barlow is understudying the part.

GAWAIN.

Miss Dauvray's Next New Play.

"Walda Lamar, which I produce next Monday night at the Lyceum Theatre," said Helen Dauvray to a MIRROR reporter, "is by a French author. It was brought to me, I read it, and liked it sufficiently well to produce it. The author tells me that it is an original play. It will be well staged and mounted, and will have a cast of nineteen people. All of my own company will appear in it, with the exception of Frank Rodney, and they will be reinforced by Alexander Salvini, through the kindness of Manager A. M. Palmer; Adeline Stanhope, who plays the opposite part to mine; G. B. Clayton, Lin Hurst, Nadage Doree, Carrie Lewis and Percy Haswell.

"The play is a comedy drama in three acts. The scenes are laid in France in 1870, the first taking place at Paris, and the second and third at Valdaure, in the environs of that city. My part is that of an actress of the Gymnase, while Mr. Salvini plays a French nobleman, and Mr. Sothern a young lawyer. Two of the scenes are very pretty interiors. My dresses, which arrived a couple of weeks ago, are still down at the Custom House. I went down on Monday and was told I could not get them till Friday; and if I hadn't gone down when I did, I wouldn't have had them in time for the opening. All I can tell you of the dresses is that they were made by Felix, of Paris, and that they include a reception dress of dark and light blue, a dinner dress of black lace and jet, and a white tea-gown of crepe and lace.

"As to my future intentions, all I can tell you is that after Walda Lamar I shall probably produce another of the old comedies. It is unsettled as to when I close my season when I go to Europe, and whether I go on the road again, and all engagements are being made with a view to cancelling, if we desire. We have, however, an offer of two theatres in which to play next season."

Beatrice Lieb's Success.

A MIRROR reporter met Howard P. Taylor yesterday at the Union Square Hotel. Mr. Taylor had just returned from Poughkeepsie and Waterbury, whither he had gone to see the initial performances of his latest comedy drama, Infatuation.

"To put it mildly," said the dramatist, "the play was an instantaneous success, and Beatrice Lieb was a positive surprise, not only to myself, but to the audiences. I think, without exaggerating, she is one of the most capable and charming actresses on the stage to-day. She is not only a beautiful woman, an elegant dresser, and with a figure that would put Langtry's to blush, so to speak, but she has emotional talent of the highest order. During the few nights the piece has been played, many in her audiences declared she was the successor of Clara Morris. This of course is saying a great deal; but in all my experience I never met a person who so quickly comprehended a new part, and who entered so intelligently into its spirit, and played it so discriminately as Miss Lieb. I am more than satisfied, and I do not believe, in the whole range of American actresses, I could have found a better interpreter."

"About the play?"

"It is not for me say—the people are the judges. I can say this, however: it was received in the six places it was produced, before I left it, with unmistakable favor, and the curtain was run up on the climax of every act, and Miss Lieb repeatedly called before it. When an audience is so interested in the theme that it stays till the last word is spoken, and then remains to raise the curtain again, there must be some merit in the production. True, the company is a good one, and by their efforts contributed largely to its success. Yet I consider Infatuation the best work in the emotional line I have done, and I have selected a story that is easily recognized by every husband and wife. It is every-day experience, and a good illustration of the lives of many—very many—of New York swell husbands. The piece is interspersed with characteristic American comedy, and I have tried to so blend the comic and pathetic, that while one half the audience is laughing, the other half is crying—not an easy thing to do, I assure you."

"What are your prospects for an opening in New York?"

"Can't tell. Our city managers are loth to take the chances on an untried play and star; so we had to resort to the provincial canine. Several have assured the management that if it was a success in other places they would give it time here. So I presume, as it has proved successful, dates will be offered it here and in other large cities. I am quite confident, if produced either at the Madison Square or the Lyceum, it would run at least the greater part of a season, for the play is of especial interest to metropolitans."

"Have you done any other work lately?"

"Yes; I have finished and placed in Minnie Maddern's hands an entirely new comedy, in four acts, called Chrissy, which, if she can get it ready in time, will be produced in San Francisco this month."

"Is it anything like Caprice?"

"In a way, yes, though the story is entirely different. It is founded upon the whim of an old country farmer, who thinks his eighteen-year old daughter needs a 'little polishin' up' and brings her to some fashionable relatives in New York for that purpose. Her rustic blunders and happy nature cause any number of laughable adventures, and the whole thing ends by her being 'captured' by her own fashionable cousin There are six comedy characters in the piece; so you see there will be any amount of fun, while a very pretty heart story runs through it. I think Miss Maddern will make a success in it."

"Is it true that you have contracted for the production in New York of your California spectacle, Snowflake."

"Yes; though I am not at liberty to speak of the details at present. Mr. Frederick W. Bert, who is interested with me in Snowflake, has signed for its production, and will, doubtless, give you the particulars as soon as he arrives in the city. I might mention, however, that when it is produced here you will see some of the most novel effects you ever saw in a spectacle, and I will be greatly mistaken if it does not step into the shoes of The Black Crook as a financial success."

Monte Cristo's "One," "Two," "Three."

In a conversation with a MIRROR reporter recently, E. E. Zimmerman, manager of James O'Neill, said: "I have determined to begin active war on the managers and actors throughout the country who are pirating Monte Cristo, and I shall proceed to give them due warning. It doesn't matter whether they are cheap or high price theatres, the damage done is the same. Mr. O'Neill paid John Stetson a good price for the play, and he has made considerable money out of it, a little of which we can spare to prosecute the pirates if they are determined to pursue their present course. Of course, we have no right to touch those who merely make a dramatization of the book But the Fechter version must not be encroached upon. The 'one,' 'two,' 'three,' as the Count's victims are destroyed; the duel scene and certain other parts of the play—all these belong exclusively to the Fechter version, and without them the piece amounts to nothing."

Professional Doings.

—Charley Reed, the minstrel, has once more left San Francisco for the East. It is said he is under engagement to Stetson.

—It is said Erminie has had only fair success in San Francisco.

—Dixey, of course, had a great ovation on Sunday night in Chicago.

—One of the morning papers asks the conundrum: "Why does Edna Carey play to popular prices, when far less gifted actresses are able to rant for $1?"

—Fred Berger has leased Powers' Opera House, Grand Rapids, Mich., for three years.

—Newton Beers and Lost in London opened to S. R. O. sign in Louisville on Monday.

PROVINCIAL.

BOSTON.

Margaret Mather's engagement at the Boston Theatre has been the usual decided success. She began to a crowded house Monday evening with London Assurance and the mad scene from Faust and Marguerite, and repeated the same scene at the Saturday matinee. Her other appearances were, Tuesday afternoon, The Lady of Lyons; evening, Leah; Wednesday, Romeo and Juliet; Thursday, As You Like It; Friday, The Honeymoon; Saturday, Macbeth. Miss Mather has appeared in all of the plays but those of Monday before in Boston, and nothing new remains to be said, excepting that she is much the same as before, eminently satisfactory. Her Juliet will unquestionably rank with Adelaide Neilson's. I think in some of the tragic scenes I prefer the latter artiste. And her comedy is very winning. Her Rosalind is exquisite in its playfulness. Her Lady Gay Spanker was, maybe—nay, it was—a shade—yes, many shades—too delicate to breathe of turf and English out-door life; as no such woman as the one she personated could have ridden in the wild, reckless manner indicated by the lines of the text. But one forgot all that in contemplating her beautiful womanliness as manifested in the dramatic scenes surrounding the duel and in the subsequent reconciliation.

The Private Secretary came back to the Park Theatre for a week, and crowded the house so that the orchestra was driven beneath the stage on several occasions.

Fin MacCool continues at the Hollis Street Theatre. On Saturday afternoon it was preceded by the delightful little one-act comediette of Kerry, first given at the Globe Theatre, I believe, when under Arthur Cheney's management. Mr. Boucicault in this exhibits some of his choicest acting. He is an old family servant, so old that he is childish and forgetful, and personates the character to the life, creating one that will linger in the mind for many a day. Louise Thorndyke as the young wife, dying of grief because she supposes she is a widow, is charming, and betrays more capacity as an actress than in anything else in which she has appeared, while her musical voice is as charming as ever. Indeed, the entire co. is capital in the little affair.

The Stranglers of Paris was given effectively to crowded houses at the Bijou Theatre by a co. that included several excellent people.

At the Boston Museum Held by the Enemy is nearing its close. Its run has been successful, as it deserved to be.

Marinelli's Cosmopolitan Congress delighted large audiences at the Howard Athenæum with a capital variety show. Hilda Thomas was welcomed warmly, and sang with her accustomed spirit.

Skipped by the Light of the Moon crowded the Windsor Theatre twice a day.

Resumé: J. M Hill presented the Boston Lodge of Elks with a hundred-dollar cheque last week.—Henry A. Clapp delivered his lecture on Hamlet before the Lowell Institute Friday evening.—The usual concerts were given at the Bijou and Windsor Theatres Sunday evening; but the Handel and Haydn Society's presentation of Bach's Mass in B. Minor and Hiller's song of Victory drove the regular Austin Concert at Music Hall out into the cold.—Dick Boucicault gave a dinner to Justin McCarthy at the Brunswick just before the latter's lecture in the Boston Theatre Sunday evening. Colonel Taylor, of the *Globe*, and other editorial magnates were present.—Conly took some superb photographs of Margaret Mather during her late appearance here, one in particular of about half size being a fine example of photographic art. Miss Mather's legitimate admirers in Boston are many, and the photographer is kept very busy supplying them.—I see that one of the papers announces that Gertrude Griswold did not appear last week in Lorraine, owing to indisposition. I sat through the opera again Monday night, and the Madeleine was certainly the same as the week before. Possibly she did not appear later in the week, and possibly the little woman that I saw twice was not Miss Griswold. Just after her reception of her Parisian honors a few years ago, I was in receipt of two or three letters from her and several photographs; and my great problem of the past two weeks has been to reconcile these photographs with the little woman singing in Lorraine. I did not see this item spoken of till too late to interview Mr. Sammis.—Lillie Langtry is at the Brunswick.—The Boston Lodge of Elks held one of its "old-time stag sociables" Sunday evening after its regular meetings.—The Theatrical Managers' benefit will take place at the Boston Theatre Thursday afternoon of next week. E. N. Catlin will lead the orchestra, which will consist of fifty pieces.—Over 36,000 people are said to have visited the World's Museum on Washington's Birthday. Manager Lothrop has a pudding. No wonder he buys up the land in the rear.—London McCormack and wife (Joaquin Miller's daughter) were in Boston during the past week. They will appear in 'Forty-nine here during the Spring.—Margaret Mather's engagement was so successful that she will play another engagement the week of April 4.—Annie Clarke will play a star engagement at the Boston Museum beginning April 12, supported by the Museum co.—Antoinette Rigaud will be put on at the Boston Museum next Monday night. The play had its first production at the Comedie Francaise in September, 1885, and was given at the St. James, in London, the following February.

PHILADELPHIA.

The return engagement of Rose Coghlan at the Walnut Street Theatre proved a great success. She appeared in Masks and Faces, A Scrap of Paper, School for Scandal and London Assurance. Her Lady Teazle was without question the best of her impersonations. However, she was well received in each succeeding role, and her fine appearance, high spirits and handsome costuming won great admiration. Her co., too, deserved and received much praise; but Sir Charles Pomander and Prosper Couramont are entirely out of Charles Walcot's line. He is an excellent Sir Harcourt Courtley, and a good Sir Peter Teazle, and he should curb his ambition and remember that every period of life has its separate triumps. Next to the labors of the star the best performances of the week were the Triplet of John O. McDonald, the Ernest Vane of A. S. Lipman, the Joseph Surface of G. Herbert Leonard and the Sir Oliver of Verner Clarges. This week Kiralfys' Rat-Catcher; March 7 Margaret Mather in Romeo and Juliet.

At the Chestnut Street Theatre the second week of Rosina Vokes was even more successful than the first. The only new play produced was A Double Lesson in which Miss Vokes ensnared all hearts by her singing and dancing. In this production Mr. Elliott and Miss Dacre fairly shared the honors with the star. The other plays presented were In Honor Bound, The Schoolmistress, My Milliner's Bill and A Pantomime Rehearsal. In the two last named we greatly missed Brandon Thomas. This week Kate Forsyth in Faithful Hearts; Mme. Sarah Bernharet in repertoire.

Sol Smith Russell is a clever entertainer, but not a great actor, and certainly there can be nothing much lighter than his play Pa, which has just been presented at the Chestnut Street Opera House. Still, it was amusing and almost entertaining; quite so, in fact, while Mr. Russell was reciting. Emma Hagger was very pretty and very charming and danced with captivating grace. The rest of the co. also did well. This week Wilson Barrett.

A Rag Baby did the usual good business at the Arch Street Theatre, and will be followed this week by Effie Elisler. March 7, Hoodman Blind.

Indiana has disappeared from McCaull's Opera House, and Ruddygore will this week be the aspirant for favor. It has been carefully and thoroughly rehearsed, and nothing has been left undone to make it a success.

At the National Theatre, The Cattle King played to the largest week's business in the history of the house. This week, Gus Williams; March 7, Aimee in Mam'selle.

Hallen and Hart's Ideals crowded the Central Theatre all the week. This week, Martell Brothers and Harrington and Johnson troupe. March 7, Reilly and Wood's new show.

Brief Mention: McKee Rankin, in The Danites, was the attraction for the week at Forepaugh's. This week Hazel Kirke. March 7, In His Power.—At the Arch Street Opera House, The Little Tycoon bids fair to run out the season.—A good show and good business continues at Carncross's.—At Jacob's Lyceum Theatre, A Ring of Iron with Ralph Delmore and Agnes Griffiths in the cast, proved a strong attraction. This week J. B. Studley in Monte Cristo. March 7, The Silver King.—Manager Kelly, of the National, is in Florida enjoying himself and sending oranges home to his friends.—W. J. Gilmore is in Canada with his Devil's Auction co. and riding on the festive tobog.—George Holland's school of dramatic instruction has so far been a success.—E. T. Simpson, business manager of the Walnut Street Theatre, labored hard to make successful the recent entertainment in aid of the Actors' Fund, and secured for it a large amount of gratuitous advertising.—The Theatrical Mechanical Association has a benefit at the Chestnut Street Theatre on the afternoon of March 3.—The benefit to Jennie Prince, at the Arch Street Opera House, occurs March 1.—It is again rumored that Mr. Fleishman, of the Walnut, desires to lease the house now known as McCaull's.

ST. LOUIS.

Patti appeared at the Exposition Music Hall to one of the largest audiences ever assembled in this city. Every seat was sold in two days, and 500 admission tickets were sold on the night of the concert, 21. Mr. Abbey announces a matinee for 15. There is no doubt that Patti will draw as large an audience when she returns. All the theatres were effected by the Patti concert, and there were light houses all around.

Maggie Mitchell, looking just as young as she did ten years ago, played to large houses at the Grand last week. Her supporting co. is good. Marion Clifton, who was at one time in the Olympic stock, was warmly welcomed by old friends; also Mrs. D. B Van Deren who was leading lady at De Bar's Theatre ten years ago. Charles Abbott sustained the leading roles with quiet force and gained many admirers. James T. Galloway, the comedian of the co., brought out all the humor that his roles contained. Nancy and Co. this week; Miss Fortescue next.

At last the grand spectacular tragedy, Theodora, has been here and gone. Miss Olcott appeared to good houses at the Olympic. The scenery and costumes are gorgeous, and some of the settings were warmly applauded. Miss Olcott, in some of the scenes where quiet acting was required, did well; but in the strong scenes she lacked force. Hudson Liston and Walter Standish did some fine acting. Shadows of a Great City this week; James O'Neill next.

Myra Goodwin had good houses at the People's last week and pleased the audience that came to see one of the best soubrettes in the profession. She is natural in her acting, possesses a sweet voice, and her dancing is as good as I have seen. J. W. Grath, as Hickory Hawkins, was equal to George Richards. Libbie Noxon, a graduate of the old Olympic stock, played the warm-hearted Delia Dooley with excellent effect. Edwin Arden this week.

The Standard had the banner house last Monday, when 2,421 persons passed in to see Around the World in Eighty Days. The play was well put on, and the attendance was large during the rest of the week. W. J. Fleming as Phileas Fogg was all that the character represents, while F. W. Gretton, as Passepartout, was the same funny French valet. The cast was large and the costumes accurate. Arizona Joe this week; On the Rio Grande next.

Pope's was closed last week. Haverly Minstrels this week; George Mills next.

Cues: Viola Wray's Majesties were the attraction at the Casino last week. Good houses.—Ruddygore will be at Pope's in April.—W. J. Fleming was presented with a gold watch and chain on the stage of the Standard Theatre last Friday night by J. W. Hazleton, his manager.—J. K. Fries, the theatrical curio collector, has just recovered from a long and serious illness.—Ed Zimmerman is in the city in advance of Monte Cristo. He was heartily welcomed by old friends who remembered him as the treasurer at Pope's several years ago.—Sarah Bernhardt gives three performances at Pope's April 21-3.

CHICAGO.

The second week of Lawrence Barrett in Rienzi at the Opera House was on a par with the first in point of attendance, the public showing unabated interest in the splendid performance. Mr. Barrett never failed to receive a half dozen recalls. It may be said that as manager and actor he has now firmly established himself in the good graces of theatre-goers, and his future visits will be looked for as promising something extraordinary in dramatic representations. Of the supporting co., of which I had not space to mention last week, it must be admitted that one could wish for more strength in the leading parts. Charles Welles was painstaking and earnest as Angelo, but was inadequate to a proper portrayal of the heir of the Colonna. He lacked dignity and force. Minna K. Gale, whom we do not remember to have seen before, played Claudia, the daughter of Rienzi, with a fair degree of intelligence, but not enough spirit for one so bred as the lines of the play depict. She was quite too gentle and mild in speech and action for a Roman maiden of the period. To watch good old Ben G. Rogers play Stephen Colonna reminded one of his Polonius, it was so like a gossipy old maid, pottering about in search of a listener. He never once came near the Colonna of history or the play. Of the minor parts the best was the Camillo of S. E. Springer. The singing of the male quartette and madrigal boys was capital. Dixey in Adonis is to hold the boards until Modjeska comes, six weeks hence.

Genevieve Ward and W. H. Vernon met with only fair success at McVicker's in The Queen's Favorite, an adaptation of Scribe's comedy, A Glass of Water. The leading characters are Sarah Churchill, Lady Marlborough, and Henry St. John, Lord Bolingbroke, and the time that of good Queen Anne. Miss Ward was the thorough artist in the role of the intriguing Duchess and Mr. Vernon was found to be a most capable and altogether admirable actor. He fairly divided the honors with the star, and will be sure to receive recognition everywhere as one of the best leading men now before the public. This week they appear in Miss Ward's great play, Forget-Me-Not. Next week Adelina Patti and her concert troupe give three performances. Kiralfy Black Crook, 13.

George C. Miln appeared at the Columbia in a round of legitimate roles, and was well received by fair-sized audiences. It cannot be said that the actor has improved much. He has not fulfilled the promise of his earlier work, and needs to correct his growing tendency to rant. The co. in support, headed by W. Clifton, was not adequate to the task imposed on it. This week Agnes Herndon in Commercial Traveller's Bride. Lucille, S. G. Pratt's new opera, 14.

On the bills and programmes of Leon and Cushman it is stated that On the Stage, their alleged comedy made a tremendous hit in New York, and received unstinted praise from the press. E. E. Kidder's last production is the most insipid of trash. I cannot say more of the stage work done by Leon and Cushman than that they take turns to do their specialties, which in burnt-cork were amusing enough. Business was good at the Grand during the week; so the critic can go hang! This week Baby Benson, now grown into a pretty soubrette, and with a European reputation, comes to us as Marguerite Fish, and will present a new play, Our Wedding Day.

A Parlor Match had a good week at Hooley's. If Evans only had the artistic instinct of Hoey in character work, what a team they would make in a legitimate comedy! This week Charles Bowser in Dollars and Dimes. Maggie Mitchell 7.

The Minute Men, a wholesome drama of Revolutionary days, which has been received well everywhere, had a prosperous week at the Academy. James A. Herne, Catherine Herne and Ray Briscoe renewed their past successes in the principal parts. This week Mr. and Mrs. George S. Knight.

On the Rio Grande found favor at the Standard. This week that sterling actor, Frank Mayo, in Nordeck, which received its first representation in this city, and scored a success.

Hoodman Blind, in which Ada Gilman is playing the dual roles of Nance and Jess Yeulett, had a great week at the People's. It will be succeeded this week by Louis Aldrich in My Partner.

Mention: Patti Rosa will appear in Bob and Zip at the Windsor this week.—The B. O. E. annual banquet occurred at the Palmer House last Thursday night, and about 300 Elks sat round the festive board. The entertainment provided in the way of music and recitation was excellent.—Charles Bowser wants a new name for his play, Dollars and Dimes. A prize of $50 is to be paid for the best title suggested, and next Friday will be awarded from the stage of Hooley's.

LOUISVILLE.

Held by the Enemy made a positive hit at Macauley's. It is a most finished piece of dramatic work and most capably played by the co. It is needless to particularize; the parts were all well rendered.

Adelaide Moore opened Feb. 21 what proved a disastrous engagement at the Masonic. Silver King opened Feb. 24 to a good house. A very good performance of this successful play was given. E. A. Haswin, in the leading role, compares favorably with his predecessor in the part. Byron in The Inside Track 8.

Edwin Arden in Eagle's Nest at the Museum drew very large business. The play has good spots; the star is good in all he attempts. Co. fair. Lost in London 28.

At the New Buck T. J. Farron in a Soap Bubble drew fairly good houses. The singing and dancing were above the average. Gracie Emmett, of the support, is a charming young person. Weston Brothers Feb. 28.

Items: H. C. Barnabee wired the *Courier-Journal* that he will not be with the Boston Ideals under Foster management next season. His loss will be a severe one.—By the enforcing of a city ordnance concerning obstructions on sidewalks, the theatres are compelled to take in their bill-boards. These "fool spasms" occur occasionally, but the little big men of the City Government soon tire of their efforts in the direction of "reform." Drummer Roberts, of the New Buck orchestra, is a versatile fellow. His xyleophone solo was encored each night o the Soap Bubble engagement. He performs a bass drum obligato that is immense, and his solo with the drum-major's staff, with the State Guard on parade, is a marvel of difficult evolutions.—The Friedlander benefit is temporarily off. It will probably occur in the open air during the Summer.—Little Tonina and Lilly Adams, with the Silver King, are daughters of George H. Adams, the clown.—T. J. Farron has a new song, "Ireland Over the Sea." The sentiment is popular, and the melody catching. It will make a hit.—Louise Dillon, in the part of Susan in Held by the Enemy, is a marked success. Her Southern dialect is unknown in this section, but her charming rendering of the part will make her ever a welcome visitor.—Edwin Arden is too good an actor for such a play as Eagle's Nest. Those who remember his Herbert in Young Mrs. Winthrop will say amen to this.—W. H. Gillette, whose Held by the Enemy received the most unequivocal praise from the rather cold Louisville press, passed a part of his early professional career in this community as a member of Barney Macauley's stock co. He is remembered as a tall, angular, painstaking young utility man, remarkable for nothing in particular.—Stuber, a local artist, has on exhibition some excellent photographs of the Misses Fisher and Lorimer, of Mayo's co. They were taken while the co. was here.—R. G. Hurlburt, of Farron's Soap Bubble co., is an old La. R. R. man, and was stationed for many years at New Orleans. He was called suddenly from here by the serious illness of his mother.

CLEVELAND.

The Black Crook did the banner business of the season at the Euclid Avenue Opera House. Crowded would not express the nightly condition of the house. The Operetta ballet was a new and delightful feature.

Aimee appeared at the Park Theatre in Mam'selle, Les Divorcons and Deceived. She has been seen here before, and many of our theatre-goers took advantage of the the opportunity to see the charming commedienne once more. Business fair.

Corinne, in Arcadia, attracted large crowds to the Cleveland Theatre. Corinne is a bright little soubrette, and ought to have something more worthy of her talents than Arcadia.

Silver Spur was played all week at the People's to first-class business.

Squiblets: Mr. Kee Rankin will produce two new plays next week at the Euclid Avenue Opera House.—Over 15,000 people attended the performance of The Black Crook during the past week.—Manager H. R. Jacobs was in the city last week. Left for New York Saturday.—Kidder's new farcical comedy, on the stage, will hold the Park boards week of 7.—Manager Frank, of the Cleveland Theatre, was tendered a serenade Tuesday evening by his friends.

NEW ORLEANS.

At the St. Charles Theatre Bidwell's Star Dramatic co. presented a most elaborate version of the Duke's Motto to good business. Scenery and costumes were grand. Performance was splendid. Here is the cast. Henri De La Gardere, Osmond Tearle; Carrick Fergus, Charles Wheatleigh; The Prince Regent, Hart Conway; Prince De Gonzagues, W. A. Whitecar; Duc De Nevers, Barton Hill; Peyrolles, Luke Martin; Æsop, Edgar Selden; Chavernay, J. B. Booth; De Breant, H. C. Brinker; Lemuel, Louis Mitchell; Lippardo, H. Brown; The Notary, A. Murray; Malicorne, G. Scriven; Bannerman, F. Hutton; Tonio, T. G. Mawley; Trumpeter, Pauline Duffield; Blanche De Nevers, Minnie Conway; Zillah, May Brookyn; The Princess Helen, Isabella Waldron; Madelon, Idele Long. Romance of a Poor Young man this week.

Louis James and Marie Wainwright did a splendid business at the Grand in the following repertoire: Virginius, Ingomar, Hamlet, Romeo and Juliet and Julius Cæsar. Miss Wainwright is remembered as the leading lady of last year's stock co. here. She was nightly favored with any amount of applause and flowers. Co. gives good support. Remain another week and change their repertoire.

Annie Pixley is a great favorite here and can always be depended upon to do a good week's business. The Deacon's Daughter and M'liss were given. Co. thoroughly competent for both plays. John T. Raymond in The Woman-Hater follows.

C. A. Gardner's Only a Farmer's Daughter comb. did very well at the Avenue Theatre last week.

Harry Webber and a fair co. presented Confusion, Thunderbolt and The Whipoorwill at Faranta's; business fair. Rip Van Winkle this week. Robinson's Dime Museum and The Battle of Paris had good attendance all during the week.

Jetties: Sara Bernhardt, for whom a date was being held open at the Grand, has decided not to come. Reasons not given.—The ball given by Manager Bidwell at the Academy of Music, 22, was a grand success; quite in contrast to those given by M. Mangé, of the French Opera.—Both the Chanfrau and Huntley cos. remained over last week to see the Mardi Gras parades. W. W. Fetters, the scenic artist of the St. Charles Theatre, was enthusiastically called for on the opening for the ballroom scene in the last act of The Duke's Motto. Mr. Fetters bowed his thanks modestly. The compliment was deserved for the scene was really magnificent.—Annie Pixley's business throughout the South has been very satisfactory.—Fred. Meek, son of Kate Meek, is the treasurer of the James-Wainwright comb.—The New Orleans Amateur Opera co. will sing The Chimes of Normandy at the Avenue Theatre the whole of next week.—Percy Brooke, of the James-Wainwright comb. was a member of last year's stock co. He also acted as assistant stage manager.—J. B. Booth and H. C. Brincker are the youngest members of Bidwell's Star Dramatic. Mr. Booth is a son of Agnes Booth. Mr. Brincker is seeing his first year on the professional stage. Both are doing well.

CINCINNATI.

Roughly computed, the receipts of the Dixey-Adonis engagement last week at the Grand aggregated between ten and twelve thousand dollars. Rather remarkable figures in view of the quality of the entertainment afforded. Dixey was of course the bright particular star of the week. This week, Lilian Olcott in Theodora, followed by Haverly's Minstrels.

Arthur Rehan's excellent co. presented Nancy and Co. at Heuck's with good results financially. Carrie Turner, in the leading role, won her way into immediate favor, and Harry Hotto, as the irascible yet impressible father, contributed in no small measure to the enjoyment. This week, Saints and Sinners, followed 6 by Kiralfys' Black Crook.

Fred Bryton, in Forgiven, at Havlin's, drew a series of well filled houses, the Sunday attendance being phenomenally large. This week Silver King followed 6 by Louise Real in Fortune's Fool.

At the People's Lilly Clay's Adamless Eden co. filled out the week successfully. This week Leonard and Mullin's Specialty co. and Charles Thornton in Tried for Treason.

Between the Acts: Not content with Sunday performances regularly at the Grand Opera House, our German citizens contemplate the erection of a handsome theatre whereon the German drama will be predominant. The co. contemplating the erection of such resort will be regularly incorporated under Ohio State laws, the capital stock being fixed at $100,000.—The Interstate Commerce bill is regarded with disfavor by our local managers.—An accident, fortunately unattended by serious results, occurred during the performance of Adonis 24, at the Grand, and was occasioned by the fall of a poorly constructed platform whereon eight of the female members of the co. were posing. The ladies were rather demoralized over the shock, but recovered their self-possession sufficiently to finish the performance.—Manager James E. Fennessy of Heuck's, who has been about for past two weeks in New York, returned 26, and from the glowing account given by "our Jem" of Ruddigore's success at the Fifth Avenue, it is fair to presume that Gilbert and Sullivan's latest, will be seen at our handsome North-side theatre before the season's close.—The Lenten season, usually regarded as the managerial *bete noir*, has not at this stage made itself perceptibly felt in the attendance at the local theatres.—The report, so generally credited, that at the conclusion of its lease by the Chamber of Commerce, Pike's Opera House, on Fourth street, will be reconverted into a first-class amusement resort, receives fresh impetus from the fact that more than one proposal has already been received looking to such end.—Some enterprising barn-storming manager is here endeavoring to organize a troupe for the presentation of Charles E. Verner's drama, Shamus O'Brien.

BROOKLYN.

Cora Tanner won new laurels, and Alone in London established itself more firmly than ever in popular favor at the Park Theatre last week. Business was excellent. Next week Wilson Barrett.

Miss Fortescue's week at the Brooklyn was a financial success, but the artistic value of the star's work was not great. The Wages of Sin drew a fair audience on Monday evening. The piece was very well staged. Next week Salsbury's Troubadours.

At the Grand Opera House Siberia drew well. For the first time in Brooklyn, Princess Ida was sung on Monday evening by Stetson's co. It was put upon the stage in very nice style. The audience was large and moderately enthusiastic. Next week The Main Line.

The present is the last week of minstrelsy at the Criterion, the house having been leased to G. O. Starr, who will open a season of comic opera. On Monday evening the audience was of fair size. The new people were Leopold and Bunnell, a clever musical team; the Winstanley Brothers, clog-dancers, and E. D. Walsh, club-swinger. Manager Bixby is to benefit by the performance on Thursday evening.

Items: At the Academy of Music the pupils of Mollenhauer's College of Music gave a successful concert on Monday evening.—The season of American Opera opens on Thursday evening, when Martha will be sung.—Carl Veuth's first orchestral concert is to be given 7.—Manchester's Night Owls filled Hyde and Behman's Theatre on Monday evening. Next week Tony Pastor's co.—Miaco's Humpty Dumpty drew good business to the Standard Museum last week. A change of bill occurred on Monday evening, when Gray and Stephens opened in Without a Home. A good audience was in attendance. Later in the week Saved from the Storm will be presented. Next week Grogan's Elevation.—George Murphy in Rudolph's Ambition did well at the Brooklyn Museum all last week. A Wall Street Bandit attracted a good-sized gathering Monday evening. Next week The Mikado.

BROOKLYN, E. D.

Bunch of Keys drew crowded houses at the Lee Avenue Academy last week. On Monday night the Templeton Opera co. opened in Girofle-Girofla to a well filled house. Next week, Mrs. Langtry.

Dan'l Sully, in A Corner Grocery and Daddy Nolan, drew packed houses at the Novelty Theatre, standing-room only at the evening performances. On Monday night of this week, Howard Athenæum co. opened to an immense audience. Next week, Skipped by the Light of the Moon.

The Hall-Bloodgood co. played to large houses at the People's. May Adams' Burlesque co. opened this week to an excellent house.

BALTIMORE.

Wilson Barrett gave his repertoire at Ford's Opera House last week to a very good run of houses, though the engagement was not as big as was expected. Of the star nothing can be said which has not already been given to the readers of THE MIRROR. The plays were put on the stage in attractive shape, and the supporting co. was efficient and satisfactory. On Monday night Mr. and Mrs. W. J. Florence began the week to a well filled house in Mighty Dollar. Next, Frankie Kemble.

Hoodman Blind drew well at the Holliday Street Theatre and was given by a strong co. Modjeska, supported by Maurice Barrymore, opened to a cordial audience on Monday night in Mary Stuart. Next, Kate Forsyth.

The Academy of Music was closed last week. Margaret Mather in Romeo and Juliet opened to a big house on Monday night. Saturday evening she will appear in The Honeymoon. Next, Held by the Enemy.

The record of big business is still unbroken at Harris' Masonic Temple Museum, and the return engagement of N. S. Wood last week was a succession of packed houses. The Monday matinee, when Phœa McAllister and her co. opened for the week in Taken from Life, was the same old story. House full. Next, Mattie Vickers.

An attractive variety programme was offered at the Monumental Theatre last week by Gus Hill's Novelty co., and drew good attendance. Hallen and Hart's Ideals are the current attraction. Next, Kernell's Great Show.

The Silver King co. returned to the Front Street Theatre this week, and is drawing audiences that are both large and demonstrative. Next, Walter S. Sanford, in Under the Lash.

Diagrams: Annie Barretta, while doing her act of sliding from the gallery to the stage suspended by her teeth, fell from the wire on Tuesday afternoon at the Monumental Theatre and injured herself seriously. She is still in the city under the care of a physician. Gus Hill, the manager of the co. was fined $50 for violating a city ordinance in not stretching a net under the performer. The fine was afterward remitted.—Myer Elsas, manager of N. S. Wood, presented Milton Gotthold, manager of Harris' Museum, with a handsome scarfpin, and N. S Wood presented him with a diamond collar-button.—Baltimore Lodge No. 7, B. P. O. Elks, occupied their handsome new lodge-rooms for the first time on Sunday, Feb. 20, on which occasion S. W. Fort received his first degree.

JERSEY CITY AND HOBOKEN.

At the Academy The Main Line did, on the whole, only medium business, although those who attended the performance seemed to be well pleased. Salsbury's Troubadours in the Humming Bird opened for three nights 28.

Items: Manager Henderson informs me that he has already booked a number of excellent attractions for next season, each remaining a week, among which are Robert B. Mantell, Margaret Mather, William J. Scanlan, Alone in London, and others of equal merit. Mr. Henderson is still endeavoring to arrange with the landlord of the estate on which the Academy is built for an entrance on the main street—Montgomery—which would necessitate the removal of certain stores, and he thinks the negotiations will terminate successfully. This result will greatly improve the appearance and convenience of the house. The lease of the theatre has yet two-and-a-half years to run.—The Aden Musee is still apparently doing a good business, and the managers are constantly improving the appearance and attractions of the place.

HOBOKEN.

Hoyt's Tin Soldier was the attraction at Wareing's cosy theatre last week and did a reasonably fair business. The skit is a funny satire on the plumbers, and the jokes and songs caught on excellently. The co. is slightly changed since its engagement in Jersey City Academy by the substitution of Helen Lowell for Ernestine Floyd as Victoria Bridge. Miss Lowell is a pretty woman and a fine singer. The Romany Rye is the attraction billed for this week and will probably be a success as the play is very popular on this side of the river. On March 7 Gus Williams will open for a week.

Cronheim's Germania Theatre drew the usual large houses last week to witness an excellent vaudeville and specialty co., including Earle, West and Wood, Sanders and Dean, Martin Brothers, Daly and Edwards, Harry Rogers, G. H. Turner, the Three Franklins, Hattie Howard, Lottie Elliott, Adele Martinetti and Amy Nelson. From this array of variety talent a great deal of amusement was extracted and the audiences were accordingly appreciative. This week George Morton's co in the comedy drama His Sin.

Items: The Sunday performances in both houses continue to attract large numbers of people from New York and other suburbs of Hoboken.—It is stated that Charles H. Hoyt, of the Tin Soldier co., will soon wed Flora Walsh, a soubrette of his co. and a very estimable young lady. As the young lady's mother is also a member of the same co., Mr. Hoyt's lot may indeed be considered a happy one.—Manager Clarke informs me that he is busy booking for next season and that no co. will play Wareing's that has a previous date at Henderson's Academy of Music. This iron-clad law, if put in force in a reverse form at the Academy, may tend to work harm at one or both houses unless modified so as to allow for dates some distance apart. I have known the same co. to do big business at both houses on consecutive weeks—notably The Rag Baby co.—Gantzberg's Theatre Comique, with its mixed German and English attractions, continues to a fair business.—John Hammond is the new stage manager at Cronheim's. He is an old and well-known theatrical man, and is still interested in an outside venture on the road.—The engineer at the Germania, G. E. Wriedt, has just completed a handsome model of an engine of one-horse power, and capable of running fans through the house in the Summer.

PITTSBURG.

The Gypsy Baron played a profitable week's business at the Opera House. The opera pleased well, and the principals were liberally applauded. Kiralfys' Black Crook this year; Hardie-Von Leer co. in A Brave Woman next.

Saints and Sinners delighted good-sized audiences at the Bijou last week. The venerable C. W. Couldock essayed the principal character in a manner that elicited much commendation. He was ably supported by one of the best Madison Square Theatre cos. Held by the Enemy this week; Fred. Bryton 7. The Elks' annual benefit takes place at this house 4.

Neck and Neck drew well at the Academy. Le Clair and Russell's Vaudeville co. 28. Kelly's Comedy co. March 7.

Dominick Murray's Escaped from Sing Sing at Harris' ran the week to profitable business. Harry Lacy in Planter's Wife 28. N. S. Wood March 7.

Wesley Webber opened his new Casino with a boom. Crowds flocked to the place during the entire week. He offered a very good ten-cent show.

Items: Harry De Lorme and Laura Bellini did the best work in the Gypsy Baron, and came in for the lion's share of the applause.—John Dignan joined Stetson's Neck and Neck co. here.—The Saints and Sinners co. travel in a special car.—R. J. Godfrey, of this city, is organizing a co. for the road. He will play the Rival Artists and will start out some time in March.—Janish cancelled her date at the Opera House. The Hardie von Leer co. has been booked instead.

DETROIT.

At the Detroit Opera House, Feb. 22-4, Pinafore was given by local talent, assisted by Marion Manola and Carl Irving, her husband, late of the Erminie co. The performance was very good in the main, especially the Josephine of Manola, which was the best ever heard here. Aunt Bridget was presented by Monroe and Rice's co. at cheap prices, 25-6. Co. continued until March 2. The Boston Ideals, 3-5.

At White's Grand Opera House the McDowell Comedy co. appeared 21-3; fair business. While the performances were not great general satisfaction was given. Mr. and Mrs. George S. Knight presented Over the Garden Wall to large houses, 24-6. The Knights are favorites here, and always draw well. The support is in every way satisfactory, and several are worthy of special mention, among these being Edwin Fry, who in his specialties is one of the best. Mr. Knight went into rapture over White's theatre, and stated that never had he enjoyed himself so much as during his short engagement here. He complimented Manager White on his having so beautiful and comfortable a theatre. Clio, 3-5. Next week Lilian Olcott in Theodora.

At Sackett and Wiggins' Wonderland tremendous business is done daily and really good attractions are presented. Five performances are given daily, and ten cents admits to all.

Items: During the performance of Pinafore, after the Admiral had sung his first song, and was asked the question, to which he replies, "Hardly Ever," a gong was rung in back of the stage and a shower of chestnuts fell from above, which were scrambled for and picked up by the chorus.—As Whitney's Opera House is being rapidly taken to pieces, the newspapers are full of items as to where the new one is to be situated. Manager Whitney declines to state where it is to be, but from an authentic source it is learned that his new theatre will be built on the corner of Griswold and Michigan avenues, which is a very central location. Mr. Blanchett will undoubtedly be in charge, and no happier choice could be made.—Manager C. O. White says his new opera house will be just as centrally located, and that it will have a seating capacity of fully 3,000, with standing-room for nearly 1,000 more. If this is so it will be the largest theatre in the West. Mr. White also states that he has already booked fourteen weeks of the time, with first class attractions, and could have had any number more.—There will undoubtedly be "music in the air" when these new cheap theatres are running.—It is stated that the rental of the Detroit Opera House is $12,000 a year. If this is so, it makes a good investment for the Clarke Estate, the owners.—The near attractions booked ahead at White's Grand Opera House are The Main Line 7-9; Wilson and Rankin's Minstrels 10-12; Devil's Auction 14-16; Modjeska 17-19.—At the Detroit Opera House Frank Mayo 7-9; Kate Castleton 10-12. Week beginning 14 opera; the week of 21 Edwin Mayo in Davy Crockett. On April 18 the rebuilding of the house will begin.—George S. Knight states that next year he will make Baron Rudolph the star play in his repertoire and will dispose of his present skit to his brother. Baron Rudolph should be one of the best attractions on the road, as Mr. Knight in this role is simply inimitable.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): James Owen O'Connor presented Richelieu to small house, 21.

Montgomery Theatre (Jake Tannenbaum, manager). Rhea, in Adrienne Lecouvreur, 21; good house. Fanny Davenport, 22; large audience. John T. Raymond presented The Woman Hater to crowded house, 23.

EUFAULA.

Shorter Opera House (Edward Dickson, manager). Benedict's Monte Cristo co. played to small house, 21.

ARKANSAS.

LITTLE ROCK.

Opera House (George H. Hyde, manager): Fantasma Feb. 21; house jammed from pit to dome. Little Aimee in her specialties was recalled four times. Mixed Pickles 23; light business. Robson and Crane 28-March 2; large business.

HOT SPRINGS.

Opera House (L. L. Butterfield, manager): Fantasma drew the largest houses of the season Feb. 22-3. Performances satisfactory. Little Aimee was the winning card. Chanfrau, 4-5.

CONNECTICUT.

MIDDLETOWN.

McDonough Opera House (A. M. Colgrove, proprietor): J. C. Stewart's Two Johns co. Feb. 23; good house; fine performance. Montague-Turner English Opera Soiree 24; poor business. Whitmore and Clark's Minstrels 4, Lizzie Evans in Seasands 5.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager): Wilson and Rankin's Minstrels Feb. 21; business and entertainment good. Hazel Kirke 24; fair business. Dalys in Vacation 26; business light, severe snowstorm.

New London Opera House (J. A. Wilkinson, manager): Ullie Akerstrom 21-2. This New London favorite packed the theatre at each performance.

HARTFORD.

Opera House (Charles A. Wing, manager): Under the Gaslight 21-3; fair business. Lizzie Evans in Fogg's Ferry and Seasand to comparatively light houses 24-6.

MERIDEN.

Meridan Opera House (T. H. Delevan, manager): Two Johns Feb. 21; fair house. Lizzie Evans, as Tip in Fogg's Ferry, was warmly applauded from the rise to the fall of the curtain 23; good house. The Dalys, in Vaction, 25, were greeted by their usual large audience.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Charlotte Thompson Feb. 21 in the new play, Missing Evidence; light business. Ullie Akerstrom favored us with a return engagement 23-26, presenting Annette the Dancing Girl and Renoh, the Gipsy's Daughter. Large and appreciative audience. Repeatedly called before the curtain. Miss Akerstrom is a prime favorite here.

Theatre Belknap (C. J. Belknap, manager): Kirke and Clarke's Tourists—splendid co. of comedians—drew fairly well throughout the week.

NORWALK.

Opera House (Sturgis and Coolige, managers): The Two Johns Feb. 25, and it will take a long time to erase from the minds of fun-loving theatre-goers the good opinion formed of this talented co. The house was crowded to its utmost capacity, many being unable to gain admission.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Dr. Sawtelle's St. Bernard Galaxy Feb. 21-3. This unique performance of educated dogs was witnessed by crowds, and all write in its praise. Washington's Birthday, 22, was a special matinee for school children from two towns. An immense house was the result.

NORWICH.

Breed Hall: Wilson and Rankin's Minstrels Feb. 22; large and well-pleased house. Howarth's Hibernico Feb. 26; also good business.

CALIFORNIA.

LOS ANGELES.

Grand Opera House: The Carleton Opera co. opened in Nanon 14, and drew a large house, notwithstanding it was the rainiest night we have had this season. Repeated 15 and matinee 19 to

magician, gave clever performances 22 24. Business light, owing to Lent.
Personal: Mr. and Mrs. Harry Miner are in town.

GEORGIA.

AUGUSTA.

As predicted in my last, the amateurs have assumed control of the theatrical business, and on Tuesday evening the Montrose Dramatic Club, of Summerville (our Murray Hill) presented Sardou's Scrap of Paper. I assure you I am cognizant of the fact that one is generally prejudiced in his estimate of home productions when personal friends are concerned; but, frankly speaking, A Scrap of Paper was a genuine surprise, and the most ardent admirers of the club say the production exceeded their most sanguine expectations. Ruth Jones as Louise de la Glaciere was easy, graceful and refined; but Jennie Cumming in the character of Suzanne de Ruseville exhibited a degree of talent seldom seen in an amateur. The wave of her fan, the pose of her head, the mode of reclining in her fauteuil, all evinced such thorough and graceful appreciation of the character that she was easily the star of the evening. The polished and stylish rendition of Prosper Couramont, by T. R. Gibson, gave her admirable support. I have had occasion to notice Mr. Gibson's talents before, and this performance but adds to his already well earned reputation as a high comedian. Bryan Cumming ably sustained the character of Brisemouche, while the general support was such as to win general applause.

Carrie Stanley was billed for a production of Monte Cristo at Market Hall 24, but as an evidence of the awkwardness of a woman essaying a male part, a very young and diminutive star claimed the leading role while Miss Stanley was en route to the city, and with that deference which is due to very brilliant stars, Miss Stanley has consented to retire from the stage for a limited period. The troupe will probably attempt some minor productions next week in order to defray expenses till they can resume their route.

A stock company has been organized to build a theatre, and there is no doubt of it being ready for next season.

SAVANNAH.

Savannah Theatre (T. F. Johnson, Manager): Kellar Feb. 25-26 and matinee, to fair business.

COLUMBUS.

Opera House (T. M. Foley, manager): John T. Raymond played to crowded house Feb. 23, notwithstanding a severe storm.

MACON.

Academy of Music (H. Horne, manager): Kellar, the magician, Feb.-19. Mystified audience. John T. Raymond 20, in The Woman Hater; excellent business.

ILLINOIS.

ENGLEWOOD.

Opera House (Fred W. Lanyon, manager): Feb. 22, Charles E. Verner in Shamus O'Brien was greeted by a very large and appreciative audience. The play is a good one and was well rendered.

OTTAWA.

Opera House (F. A. Sherwood, manager): W. J Scanlan in Shane-na-Lawn Feb. 21; packed house. The co. is good throughout, Mr. Scanlan in his songs being particularly well received.

ROCKFORD.

Opera House (C. G. Jones, manager): The Weston Brothers in Our Minstrel Boys Feb. 20-21; light business. The Alpine Choir and Tyrolese co. 25; crowded house.

BLOOMINGTON

Durley Theatre: Shadows of a Great City Feb. 21-2 full house. Lawrence Barrett 4.

Opera House: Wilber's Lyceum Theatre co. week of 21; good business; popular prices.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Feb. 21-2, Charming little Florence Bindley (Baby Bindley, as she is better known) appeared as Evangeline in a pleasing farcical comedy called Excitement, and as Bertha, the Flower-Girl in A Heroine in Rags. Miss Bindley is a very clever little soubrette with a sweet voice, which she uses to good advantage. She is well supported.

PEORIA.

The Grand (Lem H. Wiley, manager): Feb. 28, Evans and Hoey in A Parlor Match, the funniest play of the season; large audience. Lawrence Barrett, 1, in his new success, Rienzi; one of the largest houses of the season. Maggie Mitchell 5; Patti Rosa 7; Mixed Pickles 11.

QUINCY.

Opera House (P. A. Marks, manager): Florence Binnley in Heroine in Rags Feb. 19; large and appreciative audience. Co. good. Blind Tom 24; good house. Arizona Joe 25-6; fair audiences.

INDIANA.

LEBANON.

Grand Opera House (J. C. Brown, manager): Gorton's New Orleans Minstrels drew a crowded house 19. Performance only fair.

KOKOMO.

Opera House (H. C. Henderson, manager): Rentfrow's Pathfinders to fair business 23. March 3, Boston Star Concert co. 5.

Item: F. W. Stillman and James S. Green, of the Rentfrow co., are booking Stillman and Green's Travesty co. in Pepperpod's Troubles for next season.

MICHIGAN CITY.

Opera House (Weiler and Liest, managers): Charles E. Verner appeared in Shamus O'Brien Feb. 23, and gave an excellent entertainment to a large audience. Return date made.

SOUTH BEND.

Opera House (J. and J. D. Oliver, managers): Clio was presented to an overflowing house Feb. 21, and gave universal satisfaction. Lawrence Barrett 5.

Good's Opera House: Mme. Neuville's co. played The Boy Tramp to good houses 25-6 Casino Opera co. 3-5.

ELKHART.

Bucklin's Opera House (J. L. Broderick, manager): Charles E. Verner in Shamus O'Brien 24; fair business. W. J. Scanlan 26; packed house.

MARION.

Music Hall (L. M. Wisler, manager): Feb. 23, Mme. Neuville and son in The Boy Tramp. Fair house and general satisfaction.

LOGANSPORT.

New Opera House (William Dolan, manager): Feb. 22, Rentfrow's Pathfinders gave a very tame performance to a fair-sized audience. Rentfrow and Frankie Jones are the entire show. Scanlan in Shane-na-Lawn 24; good business. The co. is much stronger than in past seasons. Lottie Church 28, week.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Feb. 23, W. J. Scanlan pleased a good house in Shane-na-Lawn. Rentfrow's Musical Comedy co. appeared to a light house 21. Robson and Crane in Comedy of Errors, 17.

FORT WAYNE.

Academy of Music: The Windsor Dramatic co. has been dragging through the week to a fairly profitable business. This co. is a poor one, and should disband. Mrs. Fletcher tells me she has some fine attractions coming to the Academy during the months of March and April.

TERRE HAUTE.

Opera House (Wilson Naylor, manager); Feb. 22-3, Mayo and co. played Nordeck to $1,700, the extra large business being due principally to the fact that Alice Fischer, the Princess Zulieski of the co., is a Terre Haute girl, having lived here all her life, and this being our first opportunity to see her professionally. She was greeted with an ovation each night, and was the recipient of many flowers Mayo's co. is excellent. In addition to the star and Miss Fischer, Miss Lorimer and James H. Taylor deserve special mention. Kiralfys' Black Crook 24; big business Co. weak in number; specialties excellent. Week of 28, Bennett and Moulton Opera co.

Reception: Miss Fischer, assisted by part of the Mayo co. gave a reception to her friends at her home afternoon of 23, and a private party was given after the performance that night.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Haverly's Minstrels played to an immense house Feb. 23; everybody well pleased.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Myer's Military Band, assisted by the best local vocal talent, gave a concert Feb 22. The house was large and the programme fine. Mrs. T. A. Wilcox, Miss Regina Sales, Mrs. G M. Whitney, Miss De Wolfe and James Hughes graced the programme with selections.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Arizona Joe, who styles himself the Shooting Star, appeared in a lurid drama of the border type Feb. 23: top-heavy house.

CLINTON.

Music Hall: (Harry Tate, manager): The Clark Comedy co. did an excellent week's business at low prices, playing Galley Slave, Ticket-of-Leave Man, Hidden Hand, etc.

DUBUQUE.

Opera House (Duncan and Waller, managers): The talented young society star, Lillian Lewis, and a superb co. appeared to good sized and appreciative audiences week of 21. The repertoire embraced The Creole, Frou Frou, Camille, Lady of Lyons and Leah the Forsaken. The beautiful costumes, costly draperies and fine scenery and stage settings are features worthy of special mention. Miss Lewis is a polished and careful actress, and dresses with charming taste. She is seen at her best in the role of Cora in The Creole, which was admirably rendered, and reproduced by special request. Belle Inman and Fanny Sinclair were excellent throughout, as were also Walter Owen and Clifford Dempsey. The frequent curtain calls and applause are flattering testimonials of true merit and artistic success.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Feb. 18-19, Lotta in Muzette and Little Nell; largest houses of the season so far.

Grand Opera House (J. M. Barron, manager): This favorite resort of amusement-seekers has been resting on such laurels as the Topeka Press Club earned for it by their celebratad production of Money, as detailed in my previous letter. Manager Barron, in a moment of weakness, consented to act as prompter on that occasion, and it may be that his labors have been too much for him. It is a trying thing for one man to do a play alone. He has, however, recovered so far as to be able to announce Shadows of a Great City for near future, and it is probable that that and Abbott to follow will efface any memories of former shortcomings.

ATCHISON.

Price's Opera House (W. F. Wood, local manager): Feb. 17, Lotta; large house. Muggs' Landing 22-3; wretched co., and still more wretched house.

PARSONS.

Edwards Opera House (L. L. Baird, manager): Barry and Fay's Irish Aristocracy Feb. 21; crowded house

MAINE.

PORTLAND.

Theatre: The production of Rene, the Huguenot Captain, by the Redmund-Barry comb., was witnessed by good-sized audiences Feb 22-3 and proved an artistic success, although the tiresome waits between acts sadly interferred with the enjoyment of the performance. Clara Douglass, as Gabrielle, shared honors with the stars.

City Hall: M. B. Curtis gave us Caught in a Corner 26, under the auspices of the Portland Wheel Club, and the performances netted a handsome amount. The piece is inferior.

Items: The next attraction at the Theatre is Beulah, the Mexican actress, in Echo, and the town has been lavishly advertised.—Stockbridge is booming Ruddygore.—The next attraction in this enterprising managers course is Jennie Couthoni, the reader, assisted by Bertha Webb, a local violinist of considurale ability.—The Lizzie Evans co. is booked here for next month, and Steve Corey's friends are going to make things pleasant for him.

BIDDEFORD.

Opera House (Fred Yates, manager): Beulah, in Echo, Feb. 26; large house. The drama is Beulah's own production, and does her credit as a writer.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): Zozo 23—in an altered but not improved shape—drew nearly $300: regular prices. Previous visits have been at low rates, the co. stopping several days. The fine vein of romance that ran through the old version has vanished. George Adams now plays the mortal lover. He makes a desperate attempt to be nothing and makes a great success at it. As George Washington Knowall he was charmingly funny. As Captain Bell he is coarse and grotesque. While Blanche Curtisse is a handsome Magic Queen, in her most tender moments she seems to be sizing up the house and wondering whether a strike for more salary would be advisable. Her sinuous form, fascinatingly outlined beneath a clinging, loose gown, with just enough of her snowy breast in sight, was very pleasing to the old boys who carry long-range glasses. George Adams' lines in the mouth of Howard James, Jr., as Cupid, sounded silly, not funny. Louis Farrell, as the Irishman, was good, and the little darky was a great hit. The scenery has shrunk and the chorus has aged. Murray and Murphy 26, in Our Irish Visitors, were fine.

People's Theatre (Arthur S. Foster, agent): May Adams' Burlesque co. 21-3; large house first night, but tapered off to small last night. Cause—too much bareness among the females. Topack and Steel 24-6; good business; very fine variety.

Shots: A shadow pantomine upon the window-curtains of a hotel in town was only a loving couple in the May Adams co. exercising *a la* John L. Sullivan previous to seeking peaceful slumbers. The weaker vessel suffers a bloody nose, while the stronger lost considerable scarpskin from his face.—The May Adams co. was placed in a bad predicament by the closing of Casino at Harlem, and Manager Bancroft sent forward money to pay fares to this city.—John C. Fox, who is temporarily with the May Adams co., will start out soon with a co. of his own, eight people of note, playing a three-act piece entitled Todd's Pranks. He is a clever comedian and has been connected with first-class attractions, at one time with Harrigan and Hart. He thinks that whether an actor is successful or not as a manager, it booms his reputation and tends to an increase of salary up on a re-engagement.—The charity ball at the Adelphi was a great success, and gave the ladies a chance to show their finery—all for "sweet charity," of course.—The *Mercury* has adopted the new fad of signing articles in the paper. William L. Sayer, the able editor, recently affixed his signature to a finely written article on "Old New Bedford," and B. W. Pease's initials were attached to a beautifully worded introduction to the Charity Ball report.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Our Irish Visitors 22; one of the largest audiences of the season. Murray and Murphy still continue to lead in their line, and the merry people who assist them have been admirably chosen. A solo for cornet, performed by Addie Boos, was one of the most enjoyable treats of the evening, such clearness of tone and smoothness of execution in both single and triple tonguing, one seldom hears from a lady player. Beatrice Lieb in Infatuation March 4; Wilbur Opera co. week of 7.

Ticks: As a "hustler," M. B. Curtis surpasses all others whom I have met, one hour and forty-five minutes being the exact time given to a recent performance here of Caught in a Corner.—Manager J. M. Hill came from Boston to see "his boys," and, judging by appearances, no one in the audience enjoyed the performance more than he.

HAVERHILL.

Academy of Music (James F. West, manager): M. B. Curtis drew a good house Feb. 24, presenting Caught in a Corner—which, by the way, is nothing much. T. P. W. Minstrels 3

WORCESTER.

Theatre (Chris. Wilkinson, manager): Very good week, as far as the attractions were concerned, but business was not in keeping. We, Us & Co., a very drawing attraction generally, did only fair business Feb. 25 6. Beatrice Lieb in Infatuation will appear 2-3. The Redmund-Barry comb. 4-5. Harrigan's Tourists 7-8. The Lady of Lyons will be produced 9, under the direction of Mrs. Charles Wilkinson. Siberia 10-12.

Personal: The esteemed wife of Manager Wilkinson will, with the assistance of some of our best society people, produce The Lady of Lyons. Mrs. Wilkinson, besides directing the play, will assume one of the important roles. The affair is looked forward to as the sensation of the Winter.—Mr. J. H. McClosky, of this city, joins Barnum in New York this week for a third season.—Gilmore's Band is announced for a concert at Mechanics' Hall 5.—The Dime Museum still continues to draw good houses with very fair attractions.

NEWBURYPORT.

City Hall (George H. Stephens, agent): The Beulah co. in Echo Feb. 24-5; only fair business. Echo is a Mexican drama in a prologue and three acts, and received its first representation in this city. It is put on in good shape, with special Mexican scenery and costumes, and there are some good people in the co.

MILFORD.

Music Hall (George S. Cook, manager): Grace Huntington's Comedy co. Feb. 22; fair business.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Feb. 22, Daly's Vacation co. gave two performances to crowded houses; largest of the season. Best show of its kind given in Salem this season. Balabrega 28, week.

HOLYOKE.

Opera House (Chase Brothers, managers): Balabrega thoroughly mystified our people week of 21, and proved himself a very clever magician, an adept in the art of mesmerism, and an interesting gentleman generally. His exhibition of second-sight, in conjunction with Emma Lynden, was very liberally discussed, and of course numerous conjectures were indulged in. Miss Lynden also cleverly renders selections on the musical glasses and presents her well educated canaries. C. W. Littlefield, in his whistling solos, bird imitations and songs showed the wonderful control he has of his voice. Fritz Young and Emilie Sells, in tumbling and contortion feats and Walter Hyde, a violin artist, are also entitled to praise. Good paying business and universal satisfaction.

Item: When Miss Lynden arrived at her hotel Monday morning, she found a telegram awaiting her, stating that her mother had died in Taunton, Mass., the previous Friday, and that the funeral would be held that day. She immediately sent word to have the service postponed, but word was not received by the bereaved father until the ceremonies were nearly over. Miss Lynden arrived too late to see her mother.

LYNN.

Music Hall (James F. Rock, manager): Bennett and Moulton's Opera co. Feb 21, week; big business.

Items: Lizzie May Ulmer produced her new play, A Living Chance at Fitchburg 22; good house. M. F. Simpson, of this city, with one day's study and one rehearsal, did full justice in creating one of the character parts.—My old friend, Professor Mohr, and his wonderful mystery, Oena, appeared to a large and delighted audience at Odd Fellows Hall 23.

FLORENCE.

Cosmian Hall (A. H. Hill, manager): The comedy sunbeam, Mora, week of Feb. 21, to remarkably large business. The only fault we can find with this attraction is that the price is decidedly too low for the quality of entertainment offered. We have very few cos. at regular prices as good as Mora. Result, overflowing houses and an established favorite.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Zozo drew but a small audience Feb. 21. We, Us & Co. is about the thinnest of the many howling absurdities that come here, yet it draws about the best. At the matinee 22, fair audience; but the evening saw the house full and many standing up.

Item: The Skating Rink has followed the Central Musee, closing up with the past month. This leaves the Academy of Music no opposition.

TAUNTON.

Music Hall (A. B. White, proprietor): We, Us & Co. Feb. 21; large house; audience in roars. Tony Hart presented Donnybrook 23; small but well-pleased audience. Co. first-class. Our Irish Visitors 25; fair business.

Items: Emma Linden, of the Balabrega co., was called home to attend the funeral of her mother last week.—Manager White has been confined to his room through illness the past two weeks, but is now convalescent.—Branch O'Brien, advance for Helene Adell, was in town 24.—Manager Hill has the faculty of always having the most genial of men on the door. It is a pleasure to meet such people.—Lent was perceptible through the small audience which greeted Tony Hart and the Irish Visitors. Ordinarily they would be sure of a packed house. This was Tony Hart's first visit in a number of years. Hope he will call again. The season up to the present has been the most successful in years.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Kenilworth Club, of Baltimore, Feb. 22, in Pirates of Penzance; crowded house. Daniel A. Kelley, in Shadow Detective, 3.

MICHIGAN.

LANSING.

Clio, with John L. Burleigh as Fabian, Feb. 25; the largest audience of the season. Mr. Burleigh was a member of the Michigan Senate several years ago, and many members of the Legislature were present. W. H. McCready gave excellent support.

FLINT.

Music Hall (Thayer and Page, managers): The Tavernier Dramatic co. closed a very successful two weeks' engagement Feb. 26, having played to standing room only nearly every night. Hoodman Blind 4. Messrs. Thayer and Page sprung a new drop curtain on the audience Monday night. It was a genuine surprise.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Monroe and Rice's My Aunt Bridget Feb 21, and jammed the house at every performance, standing room being sold on each night succeeding the opening. Monroe and Rice as Aunt Bridget and P. Alton McVeigh carry the piece, but the singing of Louise Leslie and Edward Cameron also cut quite a figure. Although of a trashy character, My Aunt Bridget is an excellent cure for the "blues."

Personal: Cora Ferris, of this city, now with the Patti Rosa co., will be married to Herman Grunlaender, of the same co., at Chicago 2.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Monroe and Rice in My Aunt Bridget Feb. 19 (second attraction this year); good house. All went away satisfied. Clio 24; large house. Joseph Murphy, 25, in Kerry Gow, to standing room only.

Item: Frank A. Slocum is now stopping in our city a large share of his time, acting as local manager, E. R. Smith resigning.

GRAND RAPIDS.

Power's Opera House (W. H. Powers, manager): The Knights, in Over the Garden Wall, drew as well as ever, Feb. 22. The large audience roared at the funny skit and encored every specialty. Edwin Fay was surprisingly good in his impersonations. Joseph Murphy played Kerry Gow to his customary large audience. Mr. Murphy should cut his songs. Lawrence Barrett in Rienzi 12. Modjeska 14.

Wonderland: Packed to the doors. Sid C. France in Marked for Life. This week One of the Bravest.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Feb. 23, Clio; large house. John L. Burleigh and Sybil Johnstone in the leading parts. Joseph Murphy in Kerry Gow, 24; large audience.

MINNESOTA.

RED WING.

Casino Opera House (J. C. Hawes, manager): Weston Brothers' Comedy co. (return date) in Our Minstrel Boys 15. Well received by good house.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Thalia Opera co. week of Feb. 21; fair business. Evangeline this week.

Turner Hall: The St. Paul Amateur Opera co. presented The Chimes of Normandy to good houses, giving a very creditable performance The Club embraces some excellent musical talent and fine dramatic ability. Mae Murphy deserves mention for a neat rendition of Germaine. She possesses a clear and powerful contralto voice that promises a future. Charles Fairchild acquitted himself finely as Gaspard.

Olympic Theatre: Week of 21, a good corps of artists in the variety line presented a bill that pleased the patrons and drew a good week's business.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Botto, proprietors): Rhea Feb. 26; great house.

MISSOURI.

KANSAS CITY.

Gillis; Michael Strogoff opened 21, for a week. The engagement was a financial success. The interest in the play was centered in Edmund Collier, who has already earned an enviable reputation as leading man of the late John McCullough. This was his first appearance with the company. The audience was not slow to recognize in him a painstaking and capable artist. He is of commanding stage presence and thoroughly at home on the stage. His disposition to rant is the only fault to be found with his interpretation of the leading role. It is to be hoped he will remedy this. His careful acting did not fail, however, to secure several recalls. The delineation of Marfa, by Cecile Rush, was beyond reach of adverse criticisms. She is a powerful and finished actress. As Ivan Ogareff, J. Hay Cossar was excellent. The Nadia of Florine Arnold was all gentleness and very pleasing. In the ballet Mlle. Heloise was a very graceful and skillful danseuse. She was ably assisted by a small but thoroughly drilled corps of figurates.

Coates: Haverly's Minstrels opened 25, for three performances.

Gossip: J. B. Patterson, manager of the Cyclorama, is laid up with pneumonia. His many friends wish for him a speedy recovery.—Little Em'ly was the attraction at the Museum.—The new Ninth Street Theatre will be ready for occupancy by March 14.—It is not known as yet what will be the opening attraction.—Hugh Coyle, Haverly's chief of press bureau, was in the city Wednesday arranging for a warm reception for his co.—L. E. Locke, advance for the National Opera co., is in the city making arrangements for the appearance of his co. Mr. Locke is accompanied by his wife.—Charles Gordon, business agent for Barry and Fay, was in the city Monday.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Blind Tom 23, giving a wonderful performance before a large and delighted audience. Duprez and Benedict's Minstrels, March 4.

JOPLIN.

Webster's Opera House (G. West Byron, manager): The Kate Bensberg Opera co. appeared Feb. 22 in the Sleeping Queen and second act of Martha. Audience well pleased.

After the Opera: Lillie Henderson, a promising young vocalist of this city, sang several solos, and was highly complimented by Miss Bensberg.

HANNIBAL.

Park Opera House (J. B. Price, manager): Blind Tom delighted our music-loving people Feb. 23. Duprez and Benedict 7.

False Rumor: The impression prevails that Blind Tom, the original, is dead. This is caused by the fact that Feb. 16, 1884, his manager was killed by the cars at Wilmington, Del., and the rumor gained currency that it was Tom

SEDALIA.

Opera House (H. W. Wood, manager): A thoroughly satisfied and numerically good audience saw Roland Reed in Cheek Feb. 26. Felton and Cormier's cheap co. returns 7 for week. Myra Goodwin is booked for 16 and Shadows of a Great City 18-19.

MONTANA.

BUTTE.

Grand Opera House (John H. Maguire, manager): The Pyke Opera co. opened Feb. 14, and s. r. o. was the order of the week. Jeannie Winston was well received. Her Boccaccio, Prince Methusalem and King (Lace Handkerchief) were exceptionally good. Louise Manfred and Tellula Evans shared honors. Louis De Lange was excellent. He is an artist, not a clown. Messrs. Pyke, Keene, Clark and Valerga filled their respective parts very acceptably. Emma Abbott co. 24; every seat sold.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Kate Castleton co. in Crazy Patch Feb. 18, 19 and matinee; large houses. The world 22-3 and matinee; fair business. Scenery fine; support poor. Haverly's Minstrels 24; turned away scores. Evans and Hoey 4, 5. Arthur Rehan 7, 8.

Exposition Building: Patti Concert co. to $10,000, 24. Largest and most cultured audience ever assembled here. The Diva was in excellent voice and delighted all. Scalchi, Galassi and Novara were also encored.

People's: Edward Stuart Theatre co. continues to good houses.

Items: Patti sang before 6,000 people, and Haverly's played to 1,800

LINCOLN.

Opera House (Fred. Funk, manager): Muggs' Landing, with the charming little actress, Bessie Clark, supported by a good co., played to immense business Feb. 19. Katie Putnam in Erma, the Elf, was greeted by a large audience 22. This was Miss Putnam's second visit to Lincoln this season.

People's Theatre: Fielding's Comedy Ideals played to immense houses 21, and the Clark Bell Ringers did fair business 18-20. Stuart Comedy co. 28, week.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): J. Z. Little's World co., Feb. 24; good business.

Items: About one hundred of our people went to Omaha to attend the Patti concert, 24.—J. P. Young has resumed the management of the Waterman after a rest of over a year. It is to be hoped that the house will do better under the New management.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): M. B. Curtis, in Caught in a Corner, drew a fair house Feb. 22. William Redmund and Mrs. Thomas Barry in Rene, the Huguenot Captain, 25; good house; best of satisfaction.

NASHUA.

Theatre: W. J. Mack's Tin Box co. Feb. 21-2; poor business; large enough, however, for the performances given.

Opera House: The Redmund-Barry co. appeared 26, for the second time this season, and were greeted by their usual fashionable audience. Rene, the Huguenot Captain, was presented for the first time in this city, and proved a great success, as evinced by their hearty applause.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): The Bandmann-Beaudet co. opened the week to big business Feb. 11, but owing to an unfortunate affair the bottom fell out. Just previous to the beginning of Monday evening's performance, Mr. Bandmann and his leading lady, Ida Lewis, held a vigorous debate on the stage, which ended by Herr Bandmann picking the lady up bodily and carrying her to his dressing-room, where another exciting quarrel took place. Miss Lewis left the theatre, and refused to come back. After urgent requests from the local manager she returned, and opened the performance at a quarter to nine. The next day Miss Lewis married a member of the co., E. F. Enos, and the newly wedded pair were immediately discharged. A Messenger from Jarvis Section, 3-4-5; the Dalys in Vacation, 7; Wages of Sin, 12; Salsbury's Troubadours, 14; Margaret Mather, 16; Held by the Enemy, 19.

PLAINFIELD.

Music Hall (Craig H. Marsh, manager): The Mikado and Girofle-Girofla were given afternoon and evening of Feb. 22 by Templeton's Opera co; well filled houses.

ORANGE.

Music Hall (G. P. Kingsley, manager): Robert B. Mantell, in Tangled Lives, delighted a large and appreciative audience Feb. 22.

PATERSON.

Opera House (H. C. Stone, manager): R. B. Mantell, in Tangled Lives, Feb. 21, good house. Charlotte Thompson, in Missing Evidence, 22, matinee and evening: good houses. Little Tycoon, 24; good business. Robert Downing, 26; fair house; miserable weather. Salsbury's Troubadours 3-4-5.

People's Theatre (A. Philion, manager): His Sin last week to good business. This week, Silver Spur, followed by The Tourists.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, manageress): The return engagement of Robert Downing began on Tuesday afternoon of last week, when The Gladiator was presented to a good-sized house. The dimensions of the audience in the evening also attested the great popularity of the young actor in this city. On Wednesday night Julius Cæsar was given by request, and on that occasion the audience was also large. Mr. Downing succeeded in strengthening the very favorable impression previously made, his impersonation of Marc Antony contributing largely to that result. He has certainly gained very much in breadth and power since his former visit. The result of the interest taken in the appearance of Robert B. Mantell in Tangled Lives was evident in the very large audience that greeted his first appearance on Thursday evening. The play and the players were enthusiastically received, and Mr Mantell has added many new admirers to the already large list of friends that his former appearances have made for him here. The house is closed during the current week, opening next Monday with W. J. Scanlan, who is followed by the McCaull co. on Thursday for the remainder of the week.

Museum (Jacobs and Proctor, managers): Frank I. Frayne and his menagerie drew the biggest kind of business last week. Mardo, the Hunter, was the bill. The performance Wednesday night was for the benefit of one of the G. A. R. Posts here, and a handsome sum was realized. This week, The Cattle King.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The Florences drew a large house Feb. 24, appearing in The Flirt. This week Stanley Macy and Laura Dinsmore in The Kindergarden.

Academy of Music (Jacobs and Proctor, managers): Neil Burgess did a fine business last week, Vim being the principal attraction. This week Dowling and Hasson in Never Say Die and Nobody's Claim. Next, George C. Boniface.

Casino: Business fair last week. This week St. George Hussey and vaudeville co.

Clinton Opera House: Sheeran and Coyne appeared to good audiences last week in Grogan's Elevation.

Improvements: The executors of Judge Fincke's estate have decided to overhaul and enlarge the Grand Opera House. Particular attention will be given the stage, which will be so improved as to permit, without curtailment, the production of all metropolitan successes.

BUFFALO

Academy of Music (Meech Brothers, managers): Feb. 22-3, the Florences drew very good houses. Boston Ideals 24-26; probably the most successful of their engagements in this city. Ezra Kendall 3 4 5

Court Street Theatre (H. R. Jacobs, manager): Tony Denier's H. D. co. did from fair to good business last week. In addition to the pantomime, there is a good olio, of which the gymnasts, Stirk and Zeno, are excellent. Pat Rooney opened 28.

Adelphi: Week of 28, Night Owls co. Evening houses packed. Lillie Hall and Fanny Bloodgood's co., this week.

Museum: Attraction for last week was very similar to the other houses. The American and European Novelty co. brought out large audiences. The trapeze performers, Lola, Sylvester and Lolo, made such a hit that they are retained another week.

Items: Meech Brothers have brought a breach of contract suit against N. C. Goodwin for failure to appear two seasons ago, when the comedian pleaded sickness.—Colonel Snellbaker will give up the Adelphi May 1. He promises to remain in the city and open a new variety theatre next fall.—The Ideals continue to rebel; Karl and Barnabee are announced as in their last season under present management. The managers of the co. and Manager Foster have been vigorously interviewed. Foster would give the local papers but little information, but told me that THE NEW YORK MIRROR of Feb. 19 expressed exactly his views in Nym Crinkle's letter of that date.—Agnes Huntingdon, en route to Toronto, spent Sunday last in Buffalo.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Robert Downing and his superb co. presented The Gladiator Feb. 21; large and enthusiastic audience. The Dowling and Hasson co. appeared in Never Say Day and Nobody's Claim to fair houses, 23-4. Second appearance this season.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): The MacDonnell Comedy co., Feb. 26; light business, owing to the severe storm. White Slave, 7. A Night Off, 15.

UTICA.

Opera House (H. H. Day, manager): Dowling-Hasson comb. Feb. 25 in Never Say Die; drew a fair audience. All well pleased. Same co. in Nobody's Claim, 26; well played to a light house. McCaull Opera co., in The Black Hussar. W. J. Scanlan in Shane-na-Lawn, 9.

City Opera House (W. Wright, manager): International Star co. last week, to good business.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Dick Gorman, in Conrad; or, The Hand of a Friend, Feb 22; only fair business, but those present were delightfully entertained. Clark's Female Minstrels 23; large audience; a very tame performance, but seemed to please a large part of the audience.

Potter Opera House (N. S. Potter, manager): Star Dramatic co. all last week, presenting a repertoire. Business good considering the weather.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Feb. 21, Beatrice Lieb, with strong support, presented for the first time on any stage Howard P. Taylor's latest domestic drama, Infatuation. A large and fashionable audience attended. Play and star scored a positive success. Donaldson Sargent and Sherwood were billed to play The Planter's Wife and Monte Cristo, 25-6. There was a large advance sale. Later—Mr. Donaldson notified Manager Dibble that his co. could not properly present the plays at present.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Beatrice Lieb, Feb. 23, in H. P. Taylor's new comedy-drama, Infatuation, to fair business. Infatuation is a charming play. Its tone is pure and refined. The climaxes are very effective, and it is intensely interesting from beginning to end. Miss Lieb is a beautiful and talented young lady, possessed of rare dramatic ability and plenty of personal magnetism. Her admirable acting as the heroine, Olie, was simply perfection, I think; and the audience seemed to be of my opinion judging from the hearty applause. Miss Lieb was honored with three curtain calls. Supporting co. far above the average. The Florences played The Flirt, 26; fair but high-toned audience; miserable night.

Items: Howard P. Taylor is one of the pleasantest gentlemen I ever met.—Manager Sweet was so delighted with Infatuation that he insisted on booking a return date.—I am grateful to Manager Fred. Bert for courtesies.

LOCKPORT.

Opera House (John Hodge, manager): Feb. 24, The McCaull Opera Comique co. sang The Black Hussar fairly well considering big prices, and did a big business. The large orchestra played too loudly; at times the singers could not be heard. White Slave March 8, Bannmann week of 21.

KINGSTON.

Opera House (C. V. DuBois, manager): Beatrice Lieb, supported by an excellent co. in Howard P. Taylor's domestic comedy-drama, Infatuation, 22. The play and co. merited a much better house. Miss Lieb as Olie, the wronged wife, captivated the audience by her powerful conception of the character, and was heartily applauded. The general verdict was that she was an artiste destined to attain a high rank in her profession.

ELMIRA.

Madison Avenue Theatre (W. C. Smith, manager): J. J. Dowling and Sadie Hassan in Never Say Die and Nobody's Claim Feb. 21-2; fair business. Lights o' London, 26, gave excellent performance to $465.

Personal: Manager Smith has secured the Maple Avenue Driving Park this city, for out-door amusement the ensuing Summer.

SARATOGA.

Town Hall: Our Governor was presented Feb. 25 by the Florences to a fine audience, which enjoyed every moment of the evening.

AUBURN.

Academy of Music (E. J. Matson, manager): Dick Gorman, in Conrad, did a fair business Feb. 25-6; too good.

ROME.

Opera House (W. S. Sink, manager): Clark's Female Minstrels, Feb. 24; good house.

NEWBURG.

Opera House (Colonel Dickey, manager): Robert Downing in The Gladiator gave excellent satisfaction to a big house.

NORTH CAROLINA.

HENDERSON.

Burwell Hall (Samuel Burwell, manager): The Agnes Wallace-Villa co. gave two performances Feb. 22-3, playing Sarah Multon and Confusion. Business very good first night, and would have been better second but for very bad weather. The audience were much tickled to see a tiny baby, probably ten months old, take part in Confusion. Great satisfaction given.

Personal: Through your valuable paper your correspondent wishes to extend congratulations to M. A. Moseley, manager Academy of Music, Danville, Va., for being so successful in obtaining the management of that house.

OHIO.

ZANESVILLE

Bijou Theatre (J. L. Cain, manager): The only attraction possessed of real merit that has yet been provided by the new management is Horace Lewis' Monte Cristo, which was given Feb. 24 and the two following nights. Business was very fair. Mr. Lewis' delineation of Dumas' hero is not unlike that made so popular by James O'Neill. This is not at all surprising, inasmuch as Mr. Lewis was for a long time a member of Mr. O'Neill's support, and having become thoroughly imbued with the latter's methods, was naturally led to imitate his style. He does it very commendably, too, in voice, manner and gesture. Though not gifted with O'Neill's robust voice and striking figure, Mr. Lewis gives a well-rounded, praiseworthy impersonation. The supporting co. rendered their respective roles acceptably. Ed. L. Hamlin succeeded in making Albert de Moncerf a prominent figure by his spirited acting. Messrs. Harry Barfoot as Villefort, C. M. Roblee as Noirtier, P. J. Nannery as Caderouse and Irene Persell as Mercedes are worthy of mention. The scenery and settings were effective despite the limited confines of the stage.

Schultz and Co.'s Opera House (John Hoge, manager): Sheppard's co. appeared in A Night Off 21, before an audience of fair proportions, and gave an excellent entertainment.

Item: On account of the destruction of the Grand Opera House in Columbus, Mr. Lewis was compelled to remain here over Monday and Tuesday, on which evenings he produced Two Nights in Rome and Dan'l Druce.

COLUMBUS.

Metropolitan Opera House: The Hardie-Von Leer co. in A Brave Woman had a good house 21. The Orpheus Club, assisted by Jennie Dutton, of Chicago, soprano, and Messrs. Andres and Doerne, of Cincinnati, pianists gave the second concert of their series 22; crowded house. The singing of the club, as usual, was excellent. Kate Forsyth in Faithful Hearts and Marcelle, 23 4, had fine houses Faithful Hearts is by far the most pleasing play of the two. The Selika Concert drew a large house 25. The Miller Brothers will take a benefit 4, and tickets are selling well. Little Nugget co. 7, week.

Items: Harry Rand will take Robert L. Scott and Harry Wills on the road next season in a new musical comedy called A Chip o' the Old Block Mme. Selika will make Columbus her permanent residence. She has purchased property and will erect a handsome residence.—The employes of the Grand are already tired of loafing. Harry Whitney, late treasurer, has taken charge of the door at the Met.—Brother Charles D. Hinman, treasurer of Columbus Lodge, B. P. O. E., is in New York enjoying his honeymoon.—Schneider's Garden closed for repairs after the performance Sunday, and will be remodelled and reopen under a new name about the first of April.

DAYTON.

The Grand (Reist and Dickson, managers): Fourteen thousand people paid admission last week to see Jennie Calef in An American Princess, The Little Detective and Little Muffets. The standing-room only sign proved inadequate, and Manager Reist invented one that read "No Standing-room," which was flung to the breeze at every performance. Considerable interest was centred in the production of An American Princess, written by Mrs. Eva Best, of this city. As a dramatic effort it needs mending; as a vehicle to introduce Jennie Calef it is a success. One feature of the drama is that it is not likely to be pirated, and the cost of a copyright is saved. Jennie Calef is as sweet and charming as ever. She has grown decidedly fleshy since her confinement of eight months, and her fractured limb refuses to obey on all occasions—a little lame—but she will soon be the same as of yore. Lillian Calef is becoming as much of a favorite as her sister, and as Juanita Trottori in the Princess surprised the most sanguine expectations of her many friends. Co. fair.

Cues: George Little, of Columbus (O.), joined the Calef co. here 26 as advance agent, Harry F. Curtiss resigning.—May Blossom drew a crowded house at Memorial Hall 21.—Andy Waldron, manager of Jennie Calef, is one of the most agreeable gentlemen in the profession.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Ben Maginley and his strong co. in May Blossom Feb. 22; fair house. Great satisfaction and much tears. Peter Baker in Chris and Lena 25; small house. Those who were there were kept laughing for three hours.

Ink Sauce: I found in Ben Maginley and Manager Hicks the warmest MIRROR admirers. One of those souvenirs which the Madison Square Theatre issued on the 150th night was shown Maginley here by your correspondent.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE . . EDITOR

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MIRROR LETTER-LIST.

Abbott, Frank	Leper, Ed. S.
Allen, W. W.	Lawrence, Miss
Atherton, R.	Lynton, Ethel
Allen, Harry	Lucas, Olive C.
Annett, Henry	Lindige, Frank
Balfe, Louise	Lawrence, Fred.
Bonner, Miss	Mandiville, W. C.
Baker, Katie	Miller, Ella
Bigger, Laura	Manager
Bender, J. E.	Mestenon, Abbie
Blackburn, Mary	Maynard, Agnes
Baker, Maud	Marcellus, Kittie
Brennan, Matthew	Mills, Mary
Cooper, William	Moulton, Arthur
Callahan, E.	Newborough, W. H.
Carlyle, H. Newton	Nannary, P. A.
Carroll, Jessie	Owen, Walter
Campbell, Miss	Otis, E. P.
Crawford, Graham	Phillips, A.
Cameron, Jas.	Percy, R. V.
Connard, Fred.	Pringle, John
Cooper, F. C.	Paul, W. A.
Delston, Lora	Pollock, Edith
Dobson, Frank	Paullin, Louise
Davis, J. E.	Rial, Louise
Dubois, Fred.	Ralton, D. E.
Evans, Telsia	Reynolds, Miss G.
Elmendorff, W. C.	Revere, Blanche
Eagan, L.	Ryan, J. J.
Ferris, Cora	Readreth Frank
Fisher, E. C.	Russell, S. Smith
Fowler, W. W.	Stevens, John A.
Fletcher, Lizzie	Stevenson, C. A.
Gray, Harry (2)	See, E. H.
Gotthold, N.	Stuart, W.
Gray, Alice	Spangler, E. G.
Gaston, Fred.	Sage, Percy
Gallatin, Alberta	Skedgill, Wm.
Gibson, J. W.	St. Ormonde, H.
Greenaway, A.	Tanner, R. Lee
Gardner, E. M.	Tayoro, Nellie
Goldthwaite, Dora	Tuthill, Ben
Hall, Clinton	Turner, W. D.
Horne, Mrs.	Taylor, E. C.
Humphrey, W. J.	Wren, Ella
Hess, Mabel	Ward, J. M.
Harrison, Louis	Wood, Frank
Hosmer, May	Whitbeck, May
Hageman, G. W.	Wherlock, D. F.
Hunt, C. C.	Webb, A. B.
Hilliard, R. C.	Watkins, C. A.
Hyde, Walter	Whelan, M. M.
Hudson, R. C.	Washburne, Tillie
Jenkins, O.	Westford, R. G.
Jepson, E.	Wood, Daisy
Leith, Marion	Weatherby, Miss
Kelly, Edgar S.	Vanpey, Mrs. M.
Kyle, Mrs. O. W.	Young, E. P.

**** The New York Mirror has the Largest Dramatic Circulation in America.*

Exit the Old Academy.

Speculation is rife as to what disposition will be made of the Academy of Music by its purchaser, Mr. Dinsmore. That gentleman tells the reporters that he has no plans whatever for the future. It is evident that he bought the property simply for a speculative purpose, and that its future as the home of sporadic grand opera is probably ended. The doom of the Academy was sealed when the German Opera took possession of the Metropolitan and Wagner became the fashionable fad of our society.

What rare memories cluster around the old hall of melody, the scene of all the great musical events during the last quarter of a century! Vestvali, Nilsson, La Grange, Lucca, Campanini, Patti, Brignoli, Tietjens, Wachtel—these are a few of the names linked with its glorious past. To say that New Yorkers, old and young, feel an affection for the place whose walls have resounded with the divine songs of the greatest singers of the age is but faintly indicating the popular sentiment.

The Academy has fallen, most probably forever, as an operatic house. We could have wished that the fall had not been preceded by a period of decline; then even its ruins would have been magnificent and worthy of its past. Its usefulness departed when the public taste was weaned to the desperate cacophony of the German school, and the public ear became deaf to the soft and sweet entreaties from the land of sunshine, bloom and melody, of sensuous harmony and passionate pleading.

This is an age of iconoclasm. The new thing is the popular thing; the old is not tolerable to palates eager for stimulative novelty. But we may direct a thought or two to the illustrious achievements of the past, and cherish a lingering regret for the downfall of the arena where they were witnessed.

Abate the Nuisance.

The benefit nuisance has broken out like an epidemic of Spring fever. Several impecunious individuals with a maximum of cheek and a minimum of claim, either to public or professional assistance, have already profited largely by "testimonials." Of course the public is neither to be blamed nor to be pitied for giving support to these affairs. It has no interest in or sympathy with the beneficiaries. It goes simply in quest of amusement, and gets its money's worth.

But with the profession it is different. They are called upon to give their labor in behalf of idle, shiftless, lazy, able-bodied men that are certainly able to earn a living sweeping the streets if not at their mystical professional occupation. There is no right or reason in their practice of calling complaisant actors and actresses into service to replenish their purses and their larders. In most cases these persons have come to grief through incapacity, improvidence or dissipation. We can point to more than one instance where sums of more than a thousand dollars have thus been raised by hard-working professionals for indolent, worthless vagabonds.

It is about time this nuisance should be suppressed. If the profession, which too often is victimized and imposed upon by cunning Bohemians that employ their leisure in devising schemes to raise the wind, would only consider this matter in its true light, the promiscuous benefit business would speedily die out altogether. Every actor who gives his services to aid an unworthy cause is actually retarding the strides that his calling is now making toward the highest place in the public esteem.

Its Effect Still in Doubt.

The Inter-State Commerce bill, at least such of its provisions as will affect theatrical companies and interests—which THE MIRROR presented in an abridged and comprehensible form last week—has excited lively discussion among managers great and small. The views of several are expressed in interviews published elsewhere in this issue.

We have been asked by many readers to express our opinion as to the practical workings of this bill and its results so far as the profession is concerned. At present our opinion would have small value, inasmuch as it would be based on mere conjecture. We are in very much the position of the railway people, who will not hazard information until the President appoints the Inter-State Commerce Commissioners (a task which he says he has found the most difficult of any that he has confronted since taking office) and the law becomes actually operative.

The Inter-State Commerce law is necessarily a most complex piece of legislation. It was next to impossible to frame a bill whose provisions would regulate and equalize all the conflicting railway passenger and freight arrangements between the various States composing the Union. No doubt the new law will be found to have many defects. Unquestionably both railways and certain portions of the public will be subjected to inconvenience, loss and hardship by its enforcement. The law, generally speaking, will either be very beneficial or very detrimental, according to the construction that is placed upon it by the Commission. Therefore its success largely depends upon the President's choice of men for that important work. It is to be hoped that they will at first place a liberal interpretation upon its measures until the law has been carefully construed and its scope defined. Until precedents have been established the profession, like the railways and the public, must remain in ignorance of its exact effect. It may be said, however, that so far as our news columns indicate, the sentiment of the managers is favorable to the general purpose of the law.

Personal.

There will be a Summer season of comedy at the Lyceum.

GRANGER.—Maude Granger is travelling westward to the Pacific Coast.

OSBORNE.—Rose Osborne takes a trip to Australia the coming Summer.

RIAL.—Louise Rial has returned to the city from a visit to her husband in Chicago.

MILLER.—Henry Miller's Armand pleased the 'Friscans better than Clara Morris' Camille.

PERCY.—Townsend Percy is engaged in some capacity with the American Exhibition in London.

WALES.—The Prince of Wales is taking a lively interest in the coming of Buffalo Bill's Wild West to London.

MOORE.—Adelaide Moore closed season on Saturday night. After a few weeks' rest she goes to England to fill engagements.

MACAULEY.—Mrs. John T. Macauley, wife of the Louisville manager, is in the city on a two weeks' visit, and is at the Gedney House

GOODWIN.—Myra Goodwin fell in a swoon on the stage of the People's Theatre, St. Louis, last Saturday night, and was unable to complete the performance or appear at the Sunday matinee.

LYSTER.—Fred. Lyster's connection with THE MIRROR ceased last week. He sailed for England, unexpectedly, aboard the *Ethiopia* last Saturday.

WHEATCROFT.—Nelson Wheatcroft has just signed with Manager Frohman to share leading business with Herbert Kelcey at the Lyceum Theatre next season.

GRUENDLER.—Herman F. Gruendler, musical director of the Patti Rosa company, was yesterday married to Miss Jennie L. Ferris, a young society lady of Chicago.

EASTLAKE.—The portrait of Mary Eastlake, Wilson Barrett's leading lady, appears on the first page of this week's MIRROR. Miss Eastlake is a pleasing and painstaking actress.

BURLEIGH.—John L. Burleigh was at one time a Senator in the Michigan Legislature. Last week, when he appeared in Clio at Lansing, the members gave him quite an ovation.

GILLETTE.—William Gillette will join the Held by the Enemy company in Baltimore next Monday night, leaving this city with a party of friends who have been invited to attend the reception of the play in the Southern city.

JONES.—Henry Arthur Jones cables that he was obliged to postpone sailing for New York last week owing to the necessity of his presence in London until after the production of his new comedy which is to follow Sophia at the Vaudeville.

BYRNE.—Bessie Byrne played Leah the Forsaken at a special matinee in the Union Square Theatre on Tuesday. There was a select audience present. Miss Byrne gave a forcible and generally accceptable performance of the part.

MAXWELL.—Gerald Maxwell, who became insane during Wilson Barrett's engagement in Cincinnati, and had to be left in an asylum there, is recovered. He is now in the city, and will return home to England accompanied by his brother Robert.

SCOTT.—Cyril Scott has had his light comedy part of Spartan Spotts, in Prince Karl, considerably strengthened, and his opportunities thus increased. He has had an offer to re-join Minnie Maddern on her return East and play his old part in Caprice.

MEREDITH.—During Robert Downing's tour, when Julius Cæsar is played, Harry Meredith, a capital actor who has learned his craft in a good school, fills the role of Antony. An elaborate production of this tragedy is contemplated by the management in the near future.

FORSYTH.—Kate Forsyth, whose first starring season has been successful beyond anticipations, will close about the middle of April, and a fortnight later sail for Europe to replenish her wardrobe. She opens next season on August 29 in New York for an extended engagement.

MEECH.—John H. Meech, of the firm of Meech Brothers, of the Academy of Music, Buffalo, will arrive in the city to-day (Thursday) and will be met at the railroad depot by a delegation of the American Order of United Workmen, of which he has just been elected Grand Master of the State of New York.

NOAH.—Mrs. W. G. Noah, a veteran actress, is living in quiet retirement at Syracuse. Although in her eightieth year, she occasionally gives private readings, when the fire of other days lights up and her listeners are charmed. Surviving friends of other days will be pleased to know that the aged lady is in excellent health and her mental powers unimpaired.

STEARNS.—Mr. F. K. Stearns, THE MIRROR's representative in Detroit, has been elected President of the Frederick Stearns Company, manufacturing pharmacists, succeeding his father, the founder. It is an immense concern, with business connections over the entire civilized world. Mr. Stearns is to be congratulated upon the honor conferred in being made the chief executive of one of the leading and oldest business establishments of the West.

JOHNSTONE.—Through an aversion to ten performances a week, Sibyl Johnstone has thrown up her engagement with the Clio company. As the exponent of the title role in Bartley Campbell's spectacular play, Miss Johnstone has had flattering success. The press of the country has commented in the highest terms upon her performance of the part. The recent tour of the West was a series of unbroken triumphs for her. In addition to being one of our most promising actresses, Miss Johnstone is a very beautiful woman, lithe and graceful of figure, and possessed of a voice of great strength and sweetness.

GILLETTE.—Since leaving Mrs. Bowers' company, Fanny Gillette has received several offers, none of which were sufficiently favorable for acceptance, and she is still disengaged. In a brief three years on the professional stage Miss Gillette has had a varied experience, and has rapidly progressed to prominence as one of the best of our younger leading ladies. Her repertoire in the legitimate and in standard comedy is extensive. Besides her dramatic accomplishments, Miss Gillette is strikingly handsome, very graceful in figure, and an entertaining and intelligent young lady.

The Actors' Fund.

At the last meeting of the Executive Committee only two applications for relief were considered—both favorably. Ten are on file for consideration this week.

Expended last week, $420.21, including rent of rooms, monthly allowance to Albertine, the blind actoress, monthly cheque to the Home for Incurables, one funeral, etc.

New members and annual dues paid in: Ralph A. Currie, H. A. D'Arcy, Thomas Barry, Mark Lynch, Archie Boyd, Georgiana Warren, Edwin Stancliffe, Julia Kendall, Augustus Piper, John B. Snider, William Yerance, William J. Tilton, Ada Gray, Louise Ripley, W. Irving Bishop, Newton Beers, Henry Hess, Kate Blancke, Myron Leffingwell and Nellie Donald Leffingwell.

The regular monthly meeting of the Board of Trustees takes place to-morrow (Friday) at 2 P. M.

The Inter-State Commerce Bill.

H. S. Taylor, the well-known booking agent of No. 23 East Fourteenth street, was loud-spoken in his opinion regarding the Inter-State Commerce bill. "My opinion of the bill," he said, "is that it will be used by the railroad people merely as a convenience to put up the rates on theatrical people as well as everybody else. The bill never was intended for passenger business. According to some of the principal railroad passenger agents of this country whom I have met and discussed the matter with, it was gotten up more to correct the abuses in the freight business. The fact of there being some clauses in the proposed law relating to the passenger business gave the passenger agents an opportunity of refusing special rates.

"From what I can understand, there are loopholes in the bill as it stands that you can drive a flock of geese through. For instance, if any particular railroad wanted to secure certain business from other roads, it could do it easily and still not be amenable to the law. My opinion is that the bill will be laid aside before next Winter rolls round. At any rate, whether it is or not, I want to say that I believe in full tariff rates for theatrical companies, as it will, I think, rid the country of most of the 'snaps' that can travel on cheap rates. If the rates were kept up it would help all first-class companies, as all the one-night stands would not then be 'showed' to death."

E. D. Price, manager of Richard Mansfield, stated that he had seen, although he had not had an opportunity to read, the article in last week's MIRROR on the Inter-State Commerce bill and its relation to the transferring of theatrical companies over the country.

"I have given the bill itself mature consideration, though," said Mr. Price, "and it is my belief that its effect on the theatrical profession will depend very much on the construction placed upon it. Although at first glance it seems to prohibit absolutely any concessions to theatrical companies by railroad and steamship companies, I am quite satisfied that the railroad passenger agents will find plenty of ways in which to afford cheaper transportation to the organizations when they are so disposed. There are more ways of killing a cat than by choking it to death. I have talked with several railroad men, who are of the opinion that the theatrical rates will not be materially affected by the new law, and I have only found one general passenger agent who was emphatic in his opinion that there was no possibility of making concessions under the new order of things.

"It has been urged that the passage of the Inter-State Commerce bill would be a good thing for the profession, as it would kill off the small-fry companies which have, as we all know, done so much to demoralize the theatrical business of this country. Companies are—as the profession need not be told—going about at the present time which can play for a whole week in small places like La Crosse, Wis., Zanesville, Ohio, and scores of other one-night stands, with repertoires sometimes of as many as twenty plays, and most of them stolen. Yet I doubt whether the new law will kill these off. They will in some way find money for railroad fares and printing, and the only effect will be that the poor devils of actors, who are already playing for them at starvation wages, will suffer still more."

"From a casual reading of the bill," said T. H. French, "I think that the railroads can manage to get over it, and that it will make no difference in the issuance of special rates to large travelling theatrical organizations. I know that corporations can always get over these things if they want to."

"It seems to me," said Charles H. Hoyt to THE MIRROR representative, "that it is hardly fair that the provisions of the Inter State Commerce law should go into effect. It is a recognized principle of business that people can handle goods at cheaper rates at wholesale than when they are doing a retail business. It is only just and right, on that principle, that the railroads should be and are willing to carry large bodies, like theatrical companies, at a cheaper rate *pro rata* than they would people entering the trains individually.

"I fully agree with Mr. Palmer that there should be no discrimination between two parties willing to pay the same price for equal accommodations. I believe there should be a fixed theatrical rate, and I don't believe that a theatrical company is entitled to any particular favors. The only basis for there being a special rate for theatrical companies should be the accepted principle of trade that I have referred to."

"After careful consideration of the Inter-State Commerce bill," said Frank W. Sanger, "I have come to the conclusion that it will not seriously affect the theatrical combination system. My reason for so believing is based on Clause 22, which can and will probably be construed to make the rates for parties of ten or more the same as heretofore. Theatrical rates have always been about the same at the 1 000 mile ticket rate, but theatrical companies have been permitted to carry, in addition, an amount of baggage equal to that allowed them if they were travelling on regular tickets. Of course the advance agent and business manager's fare will have to be paid. Heretofore those gentlemen have been usually extended the courtesy of passes.

"The 1,000 mile system has long been in vogue on the Northwestern railroads. For instance, all my companies in travelling over the Chicago, Milwaukee and St. Paul Railroad have bought from 5 000 to 10 000 miles of transportation, the railroad returning us the amount of money the mileages not used on the tickets returned represented. For local travel through any one State the railroads have the privilege of making any arrangements they see fit for excursion parties. Therefore, the law only affects us in going from one State to another. If we are travelling on a railroad that runs through two or more States, I presume the 1 000-mile ticket system would cover this. In making long jumps over any system of railroads, I feel assured that the Inter-State Commerce Bill Commissioners will arrange a system of concession to excursions that would also apply to combinations.

"Railroad corporations have always been very considerate and obliging, conferring all favors in their power on theatrical people. As combination travel has grown to be an important branch of their business, I have no doubt that the representatives of the various roads which appear before the Inter-State Commissioners, will, for their own interests as well as ours, endeavor to put such construction on the bill that our expenses in travelling, if increased at all, will be but slight."

Adelaide Moore's Season.

W. B. Moore, brother and manager of Adelaide Moore, arrived in the city on Tuesday, the company having closed at Louisville last week. In a brief interview with a MIRROR reporter, Mr. Moore said:

"Miss Moore has been for some time in ill health. In Texas, several weeks ago, she contracted a cold which affected her lungs. This was aggravated by the Nashville scandal in which an actress of the same surname was implicated. My sister feared that her name would be confounded with the other, and this preyed upon her; so I concluded to close. The statement that the Louisville manager refused to open his house after the first night last week is untrue. We were contending against odds of a very unpleasant nature, and business opened very bad. Thereupon the house manager and myself mutually agreed to close. A wretched route had been laid out for Miss Moore last Summer. I found myself compelled to cancel one night towns—villages more properly—half a dozen at a time. Still, the season has been more prosperous than the last—much more prosperous—and if Miss Moore's health had not broken down, we would have closed the season to good profit.

"My late advance agent, E. L. Bloom, caused me some trouble. There is no use going into the particulars of his conduct. I hear he is going to sue me for arrears of salary. This is simply ridiculous. I have plenty of vouchers—some in his own handwriting—to show that he has been overpaid, and is in my debt. If he seeks an airing in court he can have it."

Mrs. McAuley to Return to the Stage.

At the sale of the Bartley Campbell plays, held by the receiver of his estate last week, the bidding was mainly of the speculative sort, and the highest price paid was the sum of $525 for Fairfax, and this comparatively favorable result was only obtained through the competitive bidding of Mrs. Rachel McAuley, who purposes using the play as her first step in returning to the stage. Mrs. McAuley's history is a promising assurance of her success when she chooses to resume her career.

It is a singular fact that Barney McAuley, long proprietor of theatres in Louisville and Cincinnati, was perhaps the last manager in the West to abandon the stock system. In her relations with this manager of uncommon genius, her husband, Mrs. McAuley's judgment was of material aid to him, and her range of power in acting is familiar to the best people of the stage. Her command of pathos was generally recognized, and in common with trained artists her experience embraced the shining characters in the full classic repertory of comedy and tragedy. Mrs. McAuley's plans are not yet matured, but she has under advisement a proposition for next season from the Booth-Barrett combination. She has also been offered a New York engagement, but she may determine to make personal use of a play entirely suitable to her talents.

Letters to the Editor.

TWO PROJECTS.

Editor New York Mirror:

DEAR SIR:—There are two things on the carpet which I would like to see you advocate, because I know you can boost them into success.

One is a Dramatic Exchange, similar in purpose and conduct to the various merchants' and tradesmen's exchanges located in every city of any size; this to be located in New York. It would do everything now performed by the agents and bureaus and have advantages too patent to need much dwelling on. The capital to start it could be raised by a stock company, and nearly every actor and manager would be glad to become a stockholder.

The other is a law making it a misdemeanor to steal plays, to perform them or allow their performance, and to deal in stolen MSS. With the aid of your large corps of correspondents and the various Elk lodges, the legislators of most of the States could be prevailed on to pass such a law without hesitation. I think if you would have a law framed and published, you could readily have it passed. C. E. C.

MR. NOBLES MAKES A REJOINDER.

BROOKLYN, Feb. 28, 1887.

Editor New York Mirror:

DEAR SIR:—In a recent article on play-thieves I classed one Webber with that enterprising guild. I have just read his letter to THE MIRROR denying the charge. His only excuse for playing The Phœnix is that he bought the MS. from a bard no actor who assured him that he had the right from me to the piece. Can he expect intelligent people to believe such rot in the face of my constant advertisements and warnings to managers that no actor or manager had at any time any such authority from me? Again, he says he was led to credit the statement by seeing Max Fehrmann doing the piece in Chicago. THE MIRROR or *Clipper* correspondent at Janesville, Wis., announced that Webber had played The Phœnix in that city many months before I gave Mr. Fehrmann the privilege to do the piece in Chicago. During Fehrmann's Chicago engagement Webber nightly accepted the courtesies of the house for no other purpose than to steal the business of the play, while upon every bill-board, hanger and programme, including the one he held in his hand, was a card with my signature stating that Fehrmann was the only actor who had ever received my authority to do the piece, and warning all managers and hall owners against allowing the play to be done in their houses by any other than Fehrmann's or my own company. Not know it! Bosh! Again, he says that when he learned from a local manager that he could not do the piece, as they had received warning from me, he wrote me offering compensation. I am not difficult to find at any time, and in the absence of any such letter, or other corroborative evidence, I must be excused from taking any stock in this statement. Again, Webber says, "I have never played any piece, knowing it to be private property," or words to that effect. I have a recent circular of his announcing Confusion and Our Boarding House. These plays are both private property. Possibly he has paid the owners a royalty, or written them about it—as he did me (?). He also announces Painting Her Red. I have no personal knowledge of this play, but local managers inform me that it was either Skipped or Knight's Over the Garden Wall. By the time we hear from Webber again, I shall doubtless have obtained a few more pointers as to his guilelessness. Webber's letter should have ended with his defense of his rights to Nip and Tuck. His reference to an impecunious countryman of his own who in sheer desperation sought to gain a little notoriety by claiming the authorship to one of my plays, indicates plainly that he should read more and write less. By referring to the silly claim eight or nine months after it had been thrown out of court, with costs to the claimant, Webber illustrates how cosy it is for a man who don't read to write himself down an ass. Webber also disclaims being a Jew. I accept the disclaimer, and tender the tribe of Abraham my apologies and congratulations. Webber is also pleased to consider me a "bubble." Quite likely. But the bubble will stand a good deal of pricking from pens of the Webber calibre. MILTON NOBLES.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Irving Bishop completely turned the tables on the *World* Sunday night. That enterprising journal sent a young man to wager a dollar bill that Bishop couldn't discover the number on it. He did, and the Actors' Fund got the stake. Bishop's peculiar power is baffling. I watched him closely, and of one thing I am pretty certain: he uses no confederates. He is quite a remarkable man, and whether by trick or psychic penetration, he certainly does all that he claims to do.

* * *

I often wonder how Alfred Ayres keeps his enthusiasm in the cause of Orthoepy up to concert pitch, but he does, and his observations, recorded in THE MIRROR, are a source of guidance and instruction to hundreds of professionals. Let me say for Mr. Ayres that he does not relish fault-finding for its own sake. He lays for false accents, impure vowel sounds and vulgarities of pronunciation, with a view to correcting them, in the same righteous spirit that the loving but just parent spanks the erring child. Actors that are caught murdering the Queen's English may find pleasure in calling Mr. Ayres a crank—as I know they are wont to do—but they take his chastisement to heart all the same, and are not likely to repeat the offence. And so Mr. Ayres is a sort of severe guardian of the mother tongue, a policeman armed with the shield of special knowledge and a nimble club.

* * *

I frankly admit that there ought to be no room for Mr. Ayres on a newspaper devoted to the stage, because actors, professing proficiency in the greatest of arts, should certainly have mastered the primal essential of their calling—correct, clean speech—before placing themselves before the public. If this rudiment has been grossly neglected, then it is high time that some one, equipped with the weapons of an expert, should compel a radical change. Mr. Ayres is such an one, and I am pleased to say that his labors are beginning to bear good fruit. They are appreciated, too, as the following, selected from several similar letters, demonstrates:

NEW YORK, Feb. 21, 1887.

My Dear Mirror:

While everyone is pouring out compliments by the score for your great work anent the Actors' Fund Monument, let a very humble reader offer you his felicitations for the good you are doing the profession in general with your orthoepic column. Mr. Ayres has selected the most direct means possible to accomplish the work in view—that of bettering the pronunciation and enunciation of stage people. And no man that loves his work, as all good actors ought to, but is grateful for the articles already contributed by Mr. Ayres. But let us hope that Mr. Ayres will not discriminate in favor of the larger fish of the profession to the detriment of those that swim in shallower waters. Then the artist who breathed heavy on the second syllable of the word *respite* was wrong, and not even the antiquated authority of "the Colossus" saved or saves him. And, too, your V. H. R. would like to know on what authority Mr. A. gives the same sound to *th* in the plural as in the singular o *youth*. Certainly euphony forbids such a thing. Sincerely,

A VERY HUMBLE READER.

* * *

Lotta's shrewd mamma is known to be what the Scotch call "near." She has invested her daughter's earnings discreetly, and they have brought rich returns. A newspaper paragraph estimates her wealth at one million dollars, but that is double the actual figure. Beginning with a few thousands, Mrs Crabtree made several fortunate turns in real estate, and with enlarged capital purchased extensively in Boston and elsewhere. I hear from a broker friend that her speculations in Wall street have recently been less fortunate. He puts her losses at $60,000; but this may be mere conjecture. Mrs. Crabtree holds the whip-hand over Lotta, and the daughter has unbounded confidence in the mother's judgment. The reason why the charming little soubrette has never married is popularly supposed to be because Mrs. Crabtree has never been brought to look upon a son-in-law as a good investment. As long as the mother lives Lotta will undoubtedly remain in the state of single-blessedness.

* * *

But Mrs. Crabtree's policy in the management of Lotta has latterly become of the penny-wise sort. Believing that it is only necessary to present the star to draw the public, she has surrounded her with wretched support the past three seasons and foolishly stuck to the threadbare repertoire. The natural consequence is that Lotta's popularity is rapidly waning, and where formerly she played to crowds there often are now as many empty seats as people. Realizing to some extent the need of stimulating public interest with a new play, Mrs. Crabtree some little time ago summoned Fred. Marsden to Philadelphia by telegraph. The dramatist laid his views before the redoubtable manageress.

"The time has come," said he, "to drop the sensational thing and go into pure farce-comedy. Musette, Zip and Little Detective have had their day, and Lotta in a new line of endeavor will be a novelty." Mrs. Crabtree coincided, and Marsden sketched out the plot of such a piece as was desired. Mrs. Crabtree approved. Then came the question of terms. Marsden mentioned his price! Mrs. Crabtree demurred. She haggled and bickered and finally said she didn't believe in paying so much money for a play, and cast reflections on Bob and Musette. This roused the playwright's ire.

"You've made twenty times in profit the cost of those pieces," he exclaimed, "and you are renting them out now to Patti Rosa for a good royalty. I think your idea is to get something for nothing. You've made several ordinary fortunes for your daughter with the aid of the plays I've written for her. Now, by George, I'll never put pen to paper for her again."

A stormy scene followed. Mrs. Crabtree raved, the dramatist said biting things, while Lotta stood by and vainly tried to smooth matters over. It ended by Marsden leaving the hotel in a dudgeon, his parting wish to Mrs Crabtree being that his right arm might be paralyzed if he ever wrote a line for Lotta during the rest of his life. And so, I suppose, she will go on exhibiting the shreds of her old repertoire as long as there is anybody left to go and see them.

A Rare Event.

THE MIRROR is opposed to personal benefits on principle. For the Actors' Fund, in case of a great public object, or for any pressing and rational charitable purpose, benefit projects are worthy of professional support; but performances gotten up for speculative purposes to fill the purses of healthy, able-bodied men that have no claim whatever upon public patronage or professional assistance, are an abomination. Several instances of this sort have recently occurred in New York—cases where men with flattened pocket-books unblushingly held out the hat to the public. The actors and singers are largely to blame for this state of affairs. Although they grumble greatly and justly when called upon to give their services for somebody who has not the ghost of a claim upon them, they usually consent. We know that pressure is often brought to bear upon unwilling professionals, and it is sometimes thought to be impolitic and unwise to decline to co operate. In other words, the majority of beneficiaries gently coerce the too yielding people of the stage into taking part. We shou'd like to see a number of representative players take a firm stand in this matter and put an end to what can be called by no milder a term than imposition, and to wipe out a wretched relic of bohemian vagabondage. The stage has of late years reached a dignified plane, and its supporters should lose no opportunity of contributing to its respect by refusing to assist in a degrading form of mendicancy.

There are cases, however, in which, not merely for the pecuniary benefit derived, but as a testimonial to the worth of an old actor, individual benefits are both fit and proper. Such a case was the memorable farewell benefit of Charlotte Cushman, the performance given in Boston when the veteran William Warren said farewell to the public, and to this class also belongs the forthcoming testimonial to William Davidge commemorative of the completion of half a century of active stage life. There are few men behind the footlights whose careers span this remarkable term of years, and it is seemly that recognition of such a useful and honorable period of public service should be made.

Mr. Davidge is still in the harness, but in the natural course of events it is not likely that he will long be spared to us. His stage life has been notable for the faithful and conscientious performance of all the duties that have devolved upon him. Unlike many of his contemporaries of the older generation, he has not reached a position of lucrative prominence. He has not retired from the boards with a competency. His work has been confined almost entirely to the local stage, and his reputation, therefore, virtually belongs to the Metropolis. He has been provident, but not at any time commanding a large salary it has been impossible for him to provide as he might wish for the future of his family. A large benefit, therefore, will serve a double purpose, commemorating a rare event and rewarding a worthy servant of the public.

Mr. Davidge has lived in Brooklyn for thirty years. He is known to a large circle of people there and is a respected citizen. Although over seventy, his faculties are as keen as ever and his bodily health is excellent. So far as energy and activity are concerned, many men not half the old actor's years might be glad to change places with him. He was born in England, but his residence in this country has covered so long a period that he is practically an American. The only trace of his nationality lies in his speech, which has never lost its British characteristics. He was born in London in 1814. He came to the United States in 1850. He made his first appearance the same year at the old Broadway Theatre, managed by E. A. Marshall, as Sir Peter Teazle. Then he played Caliban in The Tempest, and divided public applause with William Burton, who had achieved signal success in the role. He supported Forrest, Brooke, Julia Dean, Celeste, Lola Montez and other celebrities of that generation. In the Summer of 1855 he left the Broadway Theatre, with a record of unceasing work, and went to the Athenæum in Cleveland. After that he was a member of stock companies in many cities, and supported E. L. Davenport, Barry Sullivan, Cushman, Heron and others. He was at the Winter Garden for some time and at the Olympic in 1863 with Mrs. John Wood. He played Powhatan in Brougham's famous burlesque of Pocahontas. When William Stuart had the Winter Garden he took part in several of Edwin Booth's Shakespearean revivals. In 1867 he was the Eccles in W. J. Florence's production of Caste at the New Broadway Theatre on the corner of Broome street. He was Caliban in Clifton Tavleure's revival of The Tempest at the Grand Opera House in 1869. He became a member of the Fifth Avenue Theatre company in August, 1869. He remained under this management until 1877. A benefit was given him—the only one he ever took in this country—before he left the Fifth Avenue. The terms dictated to the actor were fifty per cent. of whatever came in above $700, which the house reserved for itself. Fifty-two dollars accrued to Mr. Davidge under this munificent arrangement. Even that sum he was unable to collect until about two years ago. He supported Fanny Davenport in 1877-8, and made a notable hit as Dick Deadeye in the original production of Pinafore at the Standard in 1879. In 1880 he was playing a part in All the Rage, under J. M. Hill's management, throughout the country. After three years he went with Miss Mather's company. In 1885 he joined the Madison Square force, and is still with that organization. He plays the old doctor in Jim the Penman.

Mr. Davidge is an honor to the profession with which he has been identified for so many years. As author and lecturer, as well as actor, he has met with success. His collection of playbills, theatrical pictures and dramatic memoranda are the most complete, if not the most valuable, in this country.

The testimonial to Mr. Davidge on the completion of fifty years of stage life will take place during the week following Easter, probably at the Madison Square Theatre. A bill of special excellence is being arranged. The affair will be under distinguished auspices, leading managers, players, journalists and other public men serving on the Committee of Arrangements, of which A. M. Palmer is chairman.

In the Courts.

A BIG DAMAGE SUIT.

The minstrel suit came up on a minor motion in Supreme Court, Chambers, this week. In 1886 Thatcher, Primrose and West and A. M. Palmer and Marshall Mallory entered into negotiations in regard to giving minstrel performances in the Madison Square Theatre. A contract was made according to which the minstrel firm were to give performances from May 3, 1886, to July 31, 1886, and were to receive weekly the first $1 200 of the gross receipts and forty per cent. of the net receipts over the sum of $3 000. The managers allege that they did all on their part toward carrying out this contract, and that the defendants failed to comply with their agreement. Preparations were made for the minstrel company, and on their failure to appear Mr. Palmer was forced to seek new attractions. The sum of $17 692 33 is therefore asked as damages.

The suit will come to trial in a few weeks; but in order to get the testimony of George Primrose before trial counsel for the plaintiffs obtained an order from the Court for examination of this witness. Counsel for Thatcher, Primrose and West appeared before Judge Andrews soon after and argued a motion to vacate the order. Judge Andrews decided that the order was properly granted and refused to vacate it.

This suit will be watched with much interest. For a long time a feeling has existed that proper precedents should be established in regard to the fulfilment of contracts made by theatrical companies. The cancellation of dates at out of town play houses is made on small pretexts by managers who find their companies are doing better in the larger cities. Managers are backing up Messrs. Palmer and Marshall with their sympathy, and would aid them in a financial way if they needed it.

THE RAFT SCENE AGAIN.

Judge Andrews, in Supreme Court, Chambers, spent an hour on Monday in listening to the history and contentions over ownership and alleged ownership of the famous raft scene in The World. When The World was played at a city theatre recently, James C. Little came to the front with an injunction restraining its production on the ground that it was largely taken from one of his own plays. To prevent the disappointment of numerous patrons, which would result if the play was not given pending a settlement, Messrs. Brooks and Dickson paid $150 to Mr. Little for a permit to go on with the play. At the first opportunity they brought the matter to court on a motion that the injunction be dissolved, and it was argument on this that Judge Andrews listened to this week. Little claims on his part that in 1872 he produced a play that was the result of his own mental efforts, which he called Roving Jack; or, Saved from the Wreck. He continued to produce the piece with success in various places of amusement, though it had not found a place in many of the larger play-houses. In 1880 Samuel Colville bought The World from Mr. Stevenson and its English authors, and got a copyright for the play in his own name. It was produced at Wallack's and achieved a success that has boomed it throughout the country since. Now Little comes forward stating that it was a plagiarism of his Roving Jack, and that the raft scene was stolen bodily from that play.

Numerous affidavits on behalf of Brooks and Dickson were handed up reciting that The World was founded on old English plays, and that the raft scene originated in the old Wreck of the Medusa, a play that theatre goers were familiar with in the time of George III. It was claimed that the scenes in The World contained nothing of a "patent" nature or distinctive feature that could be well copyrighted. The situations were simple and such as playwrights had worked over and over again. An attack on Mr. Little was also made in the allegation that the play he was now giving as Against the World was not a new name for his Roving Jack. Since 1880, on ascertaining what a success The World was, he had adopted the new name, and reconstructed his play to meet the requirements of the popular piece. It was further argued that The World had been properly copyrighted by Mr. Colville, while Mr. Little's play had not.

Judge Andrews reserved his decision, taking the big batch of affidavits, and promising to receive more that Mr. Little, who is out West, wishes to send on.

NAT GOODWIN SUED.

Nat Goodwin has been sued by Meech Brothers, of the Academy of Music, Buffalo, because he cancelled an engagement in April, 1884, and $2 000 is placed as damages. At the time when Goodwin was to delight the Buffalonians he was taken ill in this city, where Mrs. Goodwin was also lying on a sick bed. It was impossible for Mr. Goodwin to go to Buffalo and also appear at the Fourteenth Street Theatre, this city, the week following. In 1885 6 Mr. Goodwin appeared at the Buffalo Academy of Music, and at that time nothing was said of his failure to come in 1884. This year Meech Brothers tried to get him again, but he refused to go. As a result he is confronted with the suit.

The Mirror Memorial Monument Fund.

Amount Subscribed, - $4,271.10

Although the subscriptions to the Fund have naturally decreased the past week, the showing is still substantial. Only a little over $200 is required to bring the amount up to $4 500—the total cost of the monument. As one of our contemporaries puts it, the Fund flourishes like a green bay tree. The report of THE MIRROR to the Trustees of the Actors' Fund at their meeting to-morrow will show that over $1.000 has been collected since their last meeting one month ago.

Advices received from out-of-town denote that interest in the cause is still active. There are several subscription lists yet to be sent in, and we expect that the $4 500 will be reached and the subscription closed within the ensuing fortnight. We did not appeal for this sum, it may be recalled. We only asked for $2 500 to make up the amount required by the Actors' Fund to complete the monument. The prospects are that the generosity of the profession will bring THE MIRROR Memorial Fund up to the total cost of the shaft, leaving in the hands of the Actors' Fund a surplus of $2.000 for maintaining the grounds.

Joseph R. Grismer and his associates of the Grismer Davies company were determined that the Pacific Slope actors should not be without representation in the movement. The first subscription to arrive on this week's list was $19 from J. R. Grismer, E. L. Davenport, George P. Webster, C. R. Ferguson, L. A. Morgenstern, Samuel Meyer, Sam Thall and Harry Davenport. It may be noted that W. C. Deal, of this company, contributed $3 to the Fund several weeks ago.

Harry M. Green, our representative at Mount Vernon, Ohio, sends $5.85, the sum contributed by seven members of the Melville Sisters company; L. G. Hunt, manager of the Woodward Opera House, and George Wintermute, its treasurer, and Mr. Green. The latter sent this subscription some time ago. Owing to the carelessness of the post office people the letter containing the post-office order was lost, and a duplicate of the order was not obtained until last week.

Helene Adell and her company contribute $25, the donors including Sara Lascelles, Annie Morton, Estelle Gilbert, Frank Monroe, J. D. Walsh, Wallace Jackson, T. W. Corazon, Will Mackintosh, Oscar Eagle and Miss Adell.

Stage Manager Charles Hicks sends in $19, subscribed by Benj. Maginley, Marion Keith, Joseph Adelman, Mr. and Mrs. Turner, Charles Jehlinger, Beatrice Moreland, Charles H. Hicks, E. D. Griswold, George Hill, Fred. Stoddard and Fred. V. Snyder.

Among the individual subscribers this week are J. W. Hague, E. A. Barron, J. S. Jonas, manager of the Rome (Ga.) Opera House; Wright Huntington, of Jane Coombs' company; Harry Meredith, of the Downing company; G. W. Pike; E. P. Myerson, agent of Adelaide Moore, and Ada Gray. Miss Gray writes: "I am delighted to read of your success in so worthy a cause."

Following are the names of the subscribers and the amounts contributed from Thursday, Feb. 24, to Wednesday evening, March 2, inclusive, in the order of their receipt:

Grismer Davies' Company:	
J. R. Grismer	$10 00
E. L. Davenport	1 00
George P. Webster	1 00
C. A. Ferguson	1 00
L. A. Morgenstern	1 00
Samuel Meyer	1 00
Sam Thall	1 00
Harry Davenport	1 00
J. S. Jonas, Rome, Ga.	1 00
Wright Huntington	1 00
J. W. Hague	2 00
E. A. Barron	50
Ada Gray	5 00
E. P. Myerson	1 00
Melville Sisters Company:	
Sam Young, Jr.	1 00
Richard Crolius	25
George Hanna	25
Ruth Hawkins	25
George Mahare	25
H. M. Markham	25
Harry Hardie	50
L. G. Hunt, Mount Vernon, O.	1 00
George Wintermute	50
Harry M. Green	50
Woodward Opera House	1 00
Helene Adell Company:	
Helene Adell	5 00
Sara Lascelles	5 00
Annie Morton	1 00
Estelle Gilbert	1 00
Frank Monroe	1 00
J. D. Walsh	2 00
Wallace Jackson	2 00
T. W. Corazon	2 00
Will Mackintosh	1 00
Oscar Eagle	5 00
May Blossom Company:	
Benjamin Maginley, Marion Keith, Joseph Adelman, Mr. and Mrs Otis Turner, Charles Jehlinger, Beatrice Moreland, Charles H. Hicks, E. D. Griswold, George Hill, Fred Stoddard, Fred V. Snyder	19 00
Harry Meredith, New York	5 00
G. W. Pike, Mattie Vickers' Company	2 00
Total	$84 25
Previously acknowledged	4.186 85
Total amount subscribed to date	$4,271 10

"Uncle Dick's" Generosity.

R. M. Hooley, the Chicago manager, was an unobserved spectator at the sale of Bartley Campbell's plays last week. Paquita and Matrimony were bid in for him, the former at $100, by Nick Roberts, and the latter for $110, by Harry Vaughn. Mr. Hooley at once handed the plays over to the New York Amusement Bureau, with instructions that the royalties be paid to Mrs. Campbell, the wife of the playwright. The Bureau will act in accordance with these instructions, and will shortly send out the plays with competent companies. Mr. Hooley, who has been in the city for the past four weeks, and who left recently for Washington, from whence he returns to Chicago within a week, has also interested himself in another movement on foot to benefit Mrs Campbell. Mr. Hooley gave the dramatist his first start in the profession.

Gossip of the Town.

The 300th performance of Erminie will take place on April 12.

Lucille Meredith is singing leading roles with the Templeton Opera company.

Fin MacCool, Dion Boucicault's new play, will be produced at the Star Theatre in May.

The disbanded Lester and Allen Minstrels, now in the city, are to be reorganized once more.

Berrie Jarrett has not gone on the road with the Maid of Belleville Opera company, as recently reported.

Palma will open her first American tour in October, playing in the principal cities.

Company H, Seventh Regiment, visited Wallack's Theatre in a body on Tuesday night to see Harbor Lights.

Melbourne McDowell, now with Held by the Enemy, is disengaged for next season. He has been highly praised for his acting in the Enemy.

The net profits on Edwin Booth's season, it is said, will reach $100 000. The statement seems fabulous, but Jerome Eddy is responsible for it.

The latest engagements made by Nelson Wheatcroft for his Philadelphia production of Gwynne's Oath are Archie Lindsay and Emma Skerrett.

Lole Fuller is ill, and has been out of the cast of The Skating Rink, at the Bijou Opera House, since Monday, her place being taken by Miss Fletcher.

E. P. Myerson, recently in advance of Adelaide Moore, has arrived in the city. While under his pilotage the company had the best business of its tour.

Patrice Boucicault says that the statement that she was hissed recently in Boston at a musical and literary entertainment is untrue. The lady has letters and notices which sustain her denial.

Washington Irving Bishop, the mind-reader, gives his final performance in this city at Wallack's Theatre next Sunday night, and following that exhibits three successive Sunday nights in Chicago.

Robert L. Scott and Harry Mills will open their starring season in the musical comedy, A Chip o' the Old Block, at the New Grand Opera House, Columbus, O., on August 29. They are the originals of Old Soger and the Land Agent in Muggs' Landing.

S. P. Norman is open for engagement as manager, treasurer or agent. During several seasons he has filled these positions with J. M. Hill's attractions. Mr. Norman is an energetic and conscientious worker, and is thoroughly versed in his calling. He can give the highest recommendations for ability and trustworthiness.

Sarah Bernhardt opens a season of three weeks, giving eighteen performances, at the Star Theatre on March 14. She will first present Fedora. The prices for the engagement are: Boxes, $30; orchestra seats, $3; balcony, $2 and $3; gallery, $1. The season sale, orchestra seats for all performances $45 will open on Monday next, and the regular sale on Wednesday.

Gustave Frohman has arranged with Manager Snarp, of Winnipeg, for a season in the Northwest. On May 16, Mary Hamilton and a strong company will appear at Winnipeg for a week in a repertoire of popular plays. On May 23, at Port Arthur, a favorite Summer resort on Lake Superior, another week will be played. May Blossom will be included in the repertoire.

Among the well-known people engaged for Passing Shadows, to be produced at the People's Theatre next Monday night, are Fred. de Belleville, Harry Eytinge, Emily Lyttos, Louise Balfe, Addie Cumming, Mrs. W. G. Jones, Charles B. Hawkins, Myron Calice, Cora Macey and Edith Bird. The company includes over twenty carefully selected ladies and gentlemen.

For the accommodation of their rapidly increasing Eastern trade, Sosman and Landis, the well-known Chicago scenic artists, have opened an office at No. 11 East Fourteenth street. It will be in charge of H. C. Barrow, who has extensive experience in the business. He will personally visit any one who may desire to do business with the firm.

A. R. Waterman writes that the Horning Hoodman Blind company recently played to very large business for a week at Havlin's Theatre, Cincinnati. Last week the company appeared in Chicago, where business was much larger than anticipated. H. J. Morgan, who was promoted when Mr. Bradshaw left the company, is having flattering success in the part of Ben Chibbles.

The following people, comprising the Howard Athenæum company, appear at Tony Pastor's next week: The American Four—Pettengill, Gale, Daly and Ardel—Mr. and Mrs. Ira Paine, James Hoey, William Carroll, Henshaw and Ten Broeck, the Poluski Brothers, comic gymnasts (their first appearance in this country); Leroux and Wilton, Conroy and Dempsey and Annie Boyd.

"Held by the Enemy was given its first production in the South at Macauley's Theatre, Louisville, last week," said Edward A. Stevens, business manager of the company, to a MIRROR reporter, "The result is that we will fill all our time already booked down there. The venture of playing the piece in the South proved highly successful, the houses being crowded every night, and the week's business, which was really intended as a test to see whether the piece would go with the Southerners, proved much better than we expected. After next week we play continuously in and about New York till the end of the season."

Big Pony, the Gentlemanly Savage, an opera by A. C. Wheeler, music by E. I. Darling, is to be the next production at the Bijou Opera House. Rehearsals are to begin at once, and the work will be put on about April 1, with Nat Goodwin as the Gentlemanly Savage. Henry Moulton, the tenor, has been specially engaged, while Ed. C. Goodwin, C. B. Bishop, Lilian Grubb, Lole Fuller and Lillie Alliston will also be seen in the cast. The first act of the opera is laid in Mexico, the second in a canyon, and the third in a monastery. The chorus are called upon to impersonate Indians, Mexicans, cowboys, monks and soldiers. The three ladies represent Spanish dames who are stolen by the Indians.

The right to produce The Romany Rye from the present time to the 1st of July was sold at auction at H. S. Taylor's office, No. 23 East Fourteenth street, on Saturday last, by Lucien Barnes, receiver of the firm of Lehnen and Bateman, theatrical managers, to a Mr. Hartcliff for the sum of $200 and the regular royalty. Charles Watkins made the first bid of $50. A little excitement was added to the sale by a protest from one Barnard, a lawyer, who claimed that his client, Manager George A. Dickson, of Indianapolis, Ind., owned the piece. The sale, however, was allowed to proceed, although the remarks put a damper on the bidding. Six thousand lithographs and some scenery belonging to Lehnen and Bateman, and used by them while starring Charles T. Ellis in German Luck last season, were also sold to Mr. Hartcliff, the price being $50. The sale of the right to produce the play will not interfere with the present Romany Rye company's tour, which will fill all engagements made.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

respondent. It was the first one Maginley had seen since leaving New York.—Manager Bennett is taking in Chattanooga this week. Banker Morris Myers is officiating interim in the box office.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Kiralfys' Rat-Catcher Feb. 24; fair business. Ben Maginley in May Blossom 26; good business.

FOSTORIA.

Opera House (W. P. Howell, manager): Crocker's Educated Horses closed a three-nights' engagement, Feb. 19, playing to the capacity of the house at each entertainment. The dusty S. R. O. card was brought out and placed on the door for the first time in over a year.

LEETONIA.

Forney's Opera House (Forney and Scobey, managers): Ollie Redpath Dramatic co 21-2; fair-sized houses. The star, considering her age (only eleven) is certainly a wonder. Support over the average.

XENIA.

Opera House (J. A. Hurley, manager): The Wiley-Golden Opera co. week of Feb. 21 in The Mascotte, The Mikado, Olivette, Chimes of Normandy and Golden Goose. Big business at panic prices.

Item: Dora Wiley left the co. here through some trouble. Her place was filled by Miss Glover.

CANTON.

Opera House; (Louis Schaefer, manager) Lawrence Marston, supported by Lillian Dunston and an average co. presented A Wife's Honor to fair-sized audiences Feb. 21-2. The merits of the play, as well as the co., deserved better patronage, but owing to a long list of outside attractions the theatre was compelled to suffer. A Night Off filled a return date 24; good house. The co. throughout is excellent. Ernest Barber as the Professor, Mrs. E. A. Eberle as the much-abused wife, Ed. R. Marsdon as Jack Mulberry and Helen Leigh as Tilsbe were good.

NEWARK.

Music Hall (J. H. Miller, manager): Jane Coombs' co. 21-3; large house. Newton Beers in Lost in London 24; good business. Well pleased audience.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Owing to the destruction by fire of the Grand Opera House at Columbus 21, the Hardie-Von Leer co. presented A Brave Woman (on one day's notice, Feb. 23-4. The play seemed to please, but business was very light. Sarah von Leer, Edith Pollock, James Hardie, Alfred Beverly and J. G. Edwards received curtain calls nightly.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Held by the kinemy Feb. 18; fair house. An excellent co., notably George R. Parks, Kathryn Kidder and Louise Dillon, Kate Forsyth, 21-2, in Faithful Hearts and Marcelle; medium business.

Black's Opera House (Samuel Waldman, manager): A party styling themselves the Standard Theatre co., 18-19, for the alleged benefit of the Archbishop Purcell fund, drew scant houses. F. F. Baker in Chris and Lena 24; fair house. The audience seemed to highly enjoy the play, which is little more than a vehicle for the introduction of Mr. Baker's specialties.

MARION

Music Hall (A. B. Johnston, manager): Ben Maginley in May Blossom Feb. 24; big business.

Items: The May Blossom co. will forward a contribution to the Memorial Fund the coming week; so its managers informed the MIRROR correspondent.—A. B. Johnston, who has been very ill for the last two weeks, is able to be about again.

LIMA.

Faurot Opera House (George E. Rogers, manager): Three delighted audiences attended the exhibition of the Mitrorian tableaux 23-6. The paintings are magnificent and will be a big success on the road. Manager Rogers is now booking them and will start them out about March 15. He says he's got a bonanza in them and I believe him. Frank Haller, now treasurer of the house, will probably be the business manager for the venture. Sid C. France 5.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Houses ranging from poor to fair this week have demonstrated the fallacy of bringing fee companies a week to this city or any other of equal size. Marie Prescott, well sustained by R. D. McLean, gave a delightful performance of Parthenia in the play of Ingomar to a light but appreciative audience 22. Aside from a too lavishly bestowed wealth of smile in the opening act, her Parthenia is all that could be desired in the graceful and courageous maiden of Messalina. The supporting co. is weak enough. Mattie Vickers drew a fair house the next night in Cherub; a new drama by Locke; identical in plot with Si Perkins by the same author, which was given with Frank Jones in the title role, the next night. Vickers' singing and dancing was, of course, the life of the former, and the natural and quiet fun of Jones carried the latter with great laughter. Saturday night Lesrock played to good business in A Woman's Honor.

In the Wings: Five cos. here week of 28. They have our sympathy. The gross receipts of the Elk benefit at fifty cents are $700. We have the handsomest lodge room in Eastern Ohio.—The *Concert-Blatt*, dramatic organ, of Berne, Switzerland, in its issue of Feb. 5, bestows high praise upon our Youngstown prima donna, Helen Livingstone, who sang Elsa in Lohengrin to direct applause. She has finished a five years' course in vocal culture under Hagar, of Zurich.

STEUBENVILLE.

City Opera House (Rozeman Gardner, manager): Starr's Opera co. week of Feb. 21; full house. Maggie Harold 24, week.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Benj. Maginley in May Blossom Feb. 23; fair business. Gilday's Comedy co. 4-5; Lilly Hall's co. 10.

NORWALK.

W. H. Riley's Dramatic co. week of 21. Co. fitted up; crowded houses. The repertoire included A Wife's Peril, Woman Against Woman, Octoroon, Pique, Galley Slave and Miles, with Our Bachelors for matinee.

RAVENNA.

Reed's Opera House (G. P. Reed, manager): Hyers Sisters' comb. in Out of Bondage Feb. 24; poor house. Orton's U. T. C. co. 25; packed house.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Rat-Catcher, Feb. 21-2, drew and disappointed two large audiences, and as a result had very slim house the last performance. The Amaranth Minstrels, a local organization, packed the house 23-6, and gave a performance worthy of professionals.

People's: One of the Bravest drew packed houses during the week.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): The Emma Abbott Opera co. closed one of the most successful engagements ever played in this part of the country, being a return engagement of four nights Feb. 14-17. On evening of last performance Miss Abbott made a neat little speech, which was vociferously received.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): The N. Y. Casino co. presented Erminie Feb. 21 to a large and fashionable audience. The opera was given with that regard for ensemble and detail which is characteristic of the Casino management, and thereby secured the unqualified approval of the majority of the audience. Newton Beers in Lost in London 22; fairly filled house. This drama presents no features of material excellence over the ordinary type in which the injured husband is the prominent character Mr. Beers was, as usual in anything he essays, vigorous and effective, and won the sympathy of the audience. The apotheosis was a pretty piece of spectacular work, and was heartily applauded.

ALLENTOWN.

Music Hall (Kiwood Newhart, manager): Erminie was the attraction for the first anniversary of the opening of the Hall, and the management could not have selected an attraction more fitting for the occasion. The S. R. O. sign was in full view when the doors were thrown open. The opera was presented in elegant style and none of the large audience were disappointed. The principals were all in good voice and sang their numbers well. The display of scenery has never been equalled in this city, and the stage setting for the ball-room was dazzling in brilliancy. Lights o' London 24; large audience. Abbey's U. T. co. 5. Ivy Leaf 9, Tony Hart 10.

Academy of Music (B. J. Hagenbuch, manager): Rose Lisle opened 21, week, in Leah the Forsaken. Lack of patronage, however, caused the management to cancel after the second performance. With the exception of Miss Lisle and Mr. Genny the co. is poor.

Items: Every seat on the reserved chart for Erminie was sold two days before the performance—something never known in the amusement history of the city.

BETHLEHEM.

Items: Edwin Peysert (Parriah), of the W. J. Florence co., visited his parents in this place last week. He joined the co. in Baltimore 28.—An Uncle Tom's Cabin co. will hold forth here 7. The Bethlehem *Times* 28 says: "Philadelphia is securing five-cent fares on her street railways; Harrisburg is to have new Capitol buildings, and New York is sending her ex-Aldermen to Sing-Sing; but Bethlehem still lacks an opera house." There's no better opening in the States anywhere for the right sort of a manager to build an opera house.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Mme. Janauschek played Meg Merrilies to a large and fashionable audience Feb. 21. The whole lower floor sold in advance. Hazel Kirke Feb. 26; light house, due to bad weather. Gus Hill Specialty co 4-5.

FRANKLIN.

Opera House (D. D. Grant, manager): Floy Crowell co. had a very successful week's engagement at low prices. Miss Crowell is a charming little actress and made a pronounced and deserved hit. She appeared to better advantage as Gilberte in Frou-Frou than in any other part she essayed. C. E. Dudley, the comedian of the co., is very fine. Ruby Marion is a delightful actress, as is Miss Flint, both rendering their parts in an admirable manner.

WARREN.

Library Hall (Wagner and Reis, managers): The Amy Gordon Opera co. played to standing room only nearly every night of last week. The co. is strong and well balanced. Miss Gordon and William A. Morgan deserve special praise, while F. H. Frear, W. L. Alsop and Mary Dressler are close behind.

SOUTH BETHLEHEM.

Star Theatre (Joseph K. Gross, manager): The Annie Belsin Dramatic co. Feb. 23 played Kathleen Mavourneen to very poor house; had intended to play Under the Upas 26, but fearing another failure, owing to bad weather cancelled, and left for New York in the afternoon.

BUTLER.

Opera House (I. I. McCandless, manager): Lawrence Marston's drama, A Wife's Honor, was presented Feb. 26. Lillian Dunstan was starred as Baroness Anna Kotck. She had one call. Business good.

DANVILLE.

Opera House; (Frank Angle, manager): Silver King co. Feb. 26; good house, considering one of the worst storms of the winter. The drama was well presented and fully appreciated by an attentive audience. Mr. Hedley's Wilfred Denver was very well played.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Louise Pomeroy 21, week. Lady Audley's Secret, Hamlet, The New Magdalen, Camille, Romeo and Juliet, Pygmalion and Galatea and Richard III. Large business; very enthusiastic audience; costumes lovely. Miss Pomeroy and Arthur Elliot won the admiration of all. Mattie Vickers 24; Silver King 25; Lights o' London 26; Sol Smith Russell 24; Bunch of Keys 26; W. J. Scanlan 24.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Edwin Mayo gave a good performance of Davy Crockett Feb. 23; fair house.

OIL CITY.

Opera House (Kane and Rogers, managers): Si Perkins Feb. 22; fair matinee and evening audiences. Marie Prescott 24; return engagement; fair houses. Ingomar was the play. The support (excepting M. D. McLean) was weak. Lilly Hall comes 8; Kindergarden 10.

TITUSVILLE.

The burning of Emory Opera House leaves Titusville almost without a place of amusement, and the loss is deeply felt. The house was acknowledged by professionals to be one of the prettiest and best in this part of the State. It was opened a little less than a year ago, and under the management of C. F. Lake had an unusually successful season. A subscription has been started to raise $25,000 to be loaned Mr. Lake for the purpose of building a new theatre. Some $15,000 has already been subscribed, and the balance will be forthcoming without a doubt.

Academy of Music (R. W. Barnsdall, manager): Si Perkins Feb. 21; fair house. Marie Prescott presented Cleha afternoon of 24, and in evening appeared as Parthenia in Ingomar. Miss Prescott should have better support.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): A Wife's Honor gave fair performances Feb. 23 to smallest audience of the season. Professor Morris' Equine and Canine Paradox 25-6 and matinee; good business.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Jane Coombs Feb. 24-6; good business at popular prices. Engaged, Bleak House and Camille were presented. Shadow Detective 5; Lights o' London 7.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Marie Prescott Feb. 23, in Ingomar; fair house. Miss Prescott received three curtain calls. Her support should be better. Lights o' London 4.

Allen's Opera House (R. M. Allen, manager): Professor Morris' Canine Paradox 21-3 and two matinees. Good houses 21-2, but small 23. General satisfaction. Wife's Honor co. 24; good house. Audience pleased. Week of 28, Amy Gordon.

EASTON.

Able's Opera House (William Schultz, manager): Atkinson and Cook co. with Maude Banks, who is a most charming actress, for one week, ending 26; good houses. Milton and Dollie Nobles in Love and Law 3.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Till Family, of London, gave a very fine musical entertainment 21; very good house. Their principal instrument the "Rock Harmonicon," gave general satisfaction. The Cecilian Society, our leading local musical organization, presented the oratorio of St. Cecilia's Days, with a chorus of 100 voices 22; packed house. Erminie, by Rudolph Aronson's New York Casino co., drew one of the largest houses of the season 24. The co. was well received, and the scenery, particularly the ball-room scene, was among the finest ever put on the stage. Gus Williams presented Captain Mishler in his usual pleasing manner 25; good house.

King Street Opera House (William Halbach, proprietor): The Stanwood Burlesque and Specialty co. including Mons. Eurado, Conners and Collins, Brock and Webster, McElroy, Goldie, etc., occupied the stage during week of 21. Good houses.

WILKESBARRE.

Music Hall H. Burgunder, manager): Feb. 22, Edwin Mayo in Davy Crockett; good house. Janauschek in Meg Merrilies 24; good house; fine entertainment. Sol Smith Russell 9; Bunch of Keys 14; A Night Off 19; W. J. Scanlan 23; Tony Denier 26.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Silver King Feb. 22; large business. Play and co. well liked. Janauschek in Meg Merrilies 23; good business; one of the best entertainments of the season.

READING.

Academy of Music (John D. Mishler, manager): Lights o' London Feb. 21-2; good performance to fair business. Janauschek in Meg Merrilies; very large and fashionable audience. The performance was first-class. Casino Opera co. gave three performances of Erminie 25-6; large houses. Messrs. Daboll and Solomon as Keddy and Teddy, the two thieves, did the comedy parts with immense effect. The co. is large and well trained. Marie Aimee 4-5.

Grand Opera House (George M. Miller, manager): The Wilbur Opera co., week of 21, with Misses Kirwin and Diard and Messrs. Conly and Wheelan, in Merry War, Three Black Cloaks, Giroflé-Girofla, Fra Diavolo, The Mikado and The Mascotte; large business. The principal people are very good and the co. well balanced. Maggie Harold 28, week; Two Johns 7.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Feb. 21, a large audience greeted the McCaull Opera co. on its second visit this season. Falka was given. Frank Jones as Si Perkins 23; fair-sized audience. Marie Prescott, afternoon and evening of 26. Pygmalion and Galatea and Czeka presented. Light house; bad weather.

ERIE.

Park Opera House (John P. Hill, manager): Mattie Vickers was greeted by good houses Feb. 21-2. Jacquine and Cherub were the bills. The Rat-Catcher played to a fair-sized and enthusiastic audience 25. The ballet was fair. Bellac and the Moxon's carried off the honors. White Slave 4; W. J. Scanlan 5.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The first half of last week Hazel Kirke was presented before fair-sized audiences by a co. far above the general average. Fenwick Armstrong gave a strong portraiture of Dunstan Kirke, and was ably supported by Miss Pierce as Hazel. Messrs. Lestiner, Fansey and Crawford were excellent in their respective parts, and were kindly rewarded for their efforts. Taken altogether, it was, I may say, the best performance of Hazel Kirke ever given in this city. Rest of the week, Zozo, with Blanche Curtisse as the Magic Queen, supported by George H. Adams, Louis Farrell and a young colored boy. The ballet was very effective. The house was not crowded at any time.

Providence Opera House (Robert Morrow, manager): The first three nights of last week Aphrodite was given here for the first time, and, unless all signs fail, it will be the last. The co. closed here on account of Miss Bates' illness. The last of March they are to start again, playing one-night stands for a week before opening in Boston for two weeks. Rest of the week, Peck's Bad Boy was presented. The stage settings were very good. The co. was fair. This week, Erminie; Rose Coghlan 7-9; Tin Soldier, 10-12, and week of 14, Rudygore.

Theatre Comique: Arrivals for the week are Hawkins and Collins, Maggie Cline, Lenton Brothers, Conners and Collins, Minnie Lee, Jennings and O'Brien, Tommy Lewis, Tommy Le Mack and Ada Henry. Last week Reilly and Wood's big show. Drew the largest houses of the season.

Westminster Musee. Attractions this week are the Holdsworth and Hall Dramatic co. in The Pirate's Dream; W. B. Moseley, the Johnsons, Dick Devlin J. H. Graham, Flossy Edwards, the Albion Family and Maude Thorne.

TENNESSEE.

NASHVILLE.

Masonic: (J. O. Milson, manager): Oliver Byron opened to a fair but decidedly enthusiastic house. Inside Track presented. Kate Byron was excellent as Jerry Twaddle, the "merchant," and shared with the star the honors of the evening. The support was good throughout. The engagement closed with the new play First Class.

The Grand: (W. J. Johnson, manager): The Silver King Feb. 22-23 with a Wednesday matinee, to crowded houses. This play seems to have a remarkable hold upon the Nashville public. It has been seen here time and again, yet has never failed of a good house. Carl A. Haswin gives a very good interpretation of Wilfred Denver, though it suffers by comparison with Frank Bangs. Eleanor Morretti received much praise as Nellie Denver. Samuel E Verney as Old Jaikes was excellent, and the same may be said of Harry Colton as the Spider. Rest of co. only tolerable. McNish, Johnson and Slavin's Minstrels Feb. 25-6; good business.

May's Opera House: The old Park Theatre has been leased by Charles May, and was opened Feb. 19 as a vaudeville house, and will hereafter be known as May's Opera House. He promises first-class attractions at popular prices. A very clever bill has been presented each evening. Attendance very good. The leading cards last week were Haley and Flynn, Joseph Caldwell, Burt C. Norman, Charles May, the Misses Seatons, Melbron, Morris, Ellis, Graves, Wallace and Grace Leestis.

The Museum. The weather has been rainy and unfavorable, but has all the same drawn big crowds every day.

Items: Says Mr. Milson: "You can announce to the great host of MIRROR readers that the new theatre will positively be built and ready for opening by the first or middle of September next. The money necessary has all been subscribed by Messrs. T. D. Craighead, A. H. Robinson, Van L. Kirkman, M. M. Gardner, James C. Warner, G. M. Fogg, John J. Williams and J. G. Milson. This evening I learned, too, that twenty per cent. of the amount subscribed has been paid into bank. The ground has been purchased and paid for, and S. B. McElfatrick and Sons have been engaged as the architects. Mr. McElfatrick was here Thursday of this week, when the contract papers were signed, and he returned to St. Louis to prepare his designs and make preparations for beginning work immediately. He is expected back in about ten days. Almost any one of the gentlemen named above is able, if he choses, to build the theatre himself. They are members of 'The Hermitage Club'—the richest and most influential social organization in the South, perhaps—and, as stated last week, have decided upon 'The Hermitage Theatre' as the name." The intention is to make this the handsomest house of amusement South of the Ohio River. Mr. Milson is to be the manager. He has leased it for a term of years. Nashville has long needed a first-class theatre.—Ed. Anglim, who has leased the Masonic, has been connected all this season until recently with the Grand as treasurer. I have always found him to be pleasant and gentlemanly. He will no doubt use every effort to satisfy his patrons and keep up the reputation of his house. He leaves shortly for New York to book attractions for next season.—Jennie Kayser, of Nashville, who has been with the McDowell-Reeves co., has joined Mme. Janish again.—James V. Cook, advance agent for J. B. Polk, is here preaching Mixed Pickles and circulating his tracts.—Schubert Quintette, of Chicago, will give a concert March 7 at Watkins' Institute Hall.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager): The Inside Track and First Class were presented Feb. 21-22 by Oliver Byron's co.; fair business. Both pieces were well received; applause liberal. The gallery got there with both feet. Frederick Warde and his sterling co. remainder of week, presenting Damon and Pythias, Galba the Gladiator, Ingomar and Virginius to full houses.

Items: The indications are that Robson and Crane will do a rousing business.—J. P. Johnson, manager of the Byron co., made many friends here.—The proposed building of a new theatre, has fallen through. I think we have all that is needed for the present—Byron's new play, First Class, is of the blood-and-thunder order. It abounds in good situations and thrilling climaxes, and will very likely make a hit when the co. becomes more familiar with their roles.—About 200 members of the Knights of Pythias attended the performance of Damon and Pythias. A very handsome floral souvenir was presented to Mr. Warde by the assembly of Knights, for which the recipient made a brief but interesting speech of thanks. After the performance Mr. Warde and several principal members of his co. were handsomely entertained by the Knights.—A good variety performance at the People's drew paying houses.—Robinson's Museum never allows interest to lag; something new every week.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): McNish, Johnson and Slavin's Minstrels attracted an immense crowd Feb. 22d. The performance was the best of its kind seen here. Receipts $ 88. Simon and Cawthorne's Little Nugget co. 23; good audience. This co., while not large, gives an excellent performance. The event of the week was the appearance of Fanny Davenport in Fedora 25. The advance sale was announced to take place 24, at 10 A. M. Over 300 people were in line at that hour, and every seat was sold before noon. To prevent speculation, Manager Albert instructed the treasurer to limit the sale to six tickets to any one purchaser. For the first time in the history of this city the orchestra was compelled to render their selections from the stage. The performance was fine, and Miss Davenport was repeatedly called before the curtain; support good; receipts $1,160. Next week closes the regular dramatic season. Janish 3. Rhea 4 5.

Cased: One of the most pleasant features of the Opera House season, was the presentation of a gold-headed cane to Manager Albert by representatives of the dramatic press. When the curtain rang down on the third act, Mr. Hanna, advance agent of Mme. Janish, conducted Manager Albert to the stage under the pretext of introducing him to Fanny Davenport. The curtain was rung up, and Mr. Price, husband of Miss Davenport, introduced the manager to the audience in a neat speech. A representative of the dramatic correspondents then presented the cane, with appropriate remarks. Manager Albert was taken completely by surprise, but soon recovered and responded in a happy and grateful manner. This was a well deserved tribute to the great success of Manager Albert in placing Chattanooga in the front rank as a theatrical town.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Howorth's Comedy co. 23; good house and good co.

COLUMBIA.

Grand Opera House (E. D. Wilson, manager): Feb. 24, McNish, Johnson and Slavin's Minstrels to a good house; all were pleased.

TEXAS.

WACO.

Garland Opera House (J. P. Garland, manager): Feb. 17, Kate Claxton in Two Orphans. Packed house; very select and fashionable; neighboring towns well represented.

McClelland Opera House (S. J. Johnson, manager): Zera Semon closed a week's engagement 19; fair business. Robson and Crane in Comedy of Errors and Merry Wives of Windsor 21-2.

FORT WORTH.

Opera House (George Dashwood, manager): Kate Claxton, supported by C. A. Stevenson and a good co., presented the Two Orphans Feb. 18 and matinee 19. Called Back night 19; good business. Robson and Crane presented Comedy of Errors 23 to largest house of the season, receipts being nearly $1,400. Repeated same at matinee 24, and gave us the Merry Wives of Windsor night; large business.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Edwin Booth in Richelieu and Hamlet was the attraction Feb. 21-2. It is scarcely necessary to add that an enormous business resulted. Receipts nearly $6,000.

Booth Items: The Ophelia of Emma Vaders was next to Hamlet, the gem of the performance, and won for her a recall in the middle of a scene—a rare occurrence.—Speaking of recalls reminds me that the star was thus favored at the end of every act.—What a wretched Polonius Carl Ahrendt is!—Charles B. Hanford does some good work and gives promise of a bright future.—Imagine a Hamlet whose appearance would indicate his age to be fully fifty years or more; yet such was Mr. Booth's, apparently not a line of make-up being used.—Many interior visitors attended the Booth performances.—Mr. Booth is traveling through this country in kingly style. Private car, special train and own time on the rails. No early waking to catch trains, etc. What a snap! Manager Chase conveys the pleasing news that the Booth-Barrett comb. will be with us in February, 1888.—On the Hamlet night, and for the first time in my recollection, the musicians were forced from their places to accommodate a few of the vast number unable to get regular reserved seats.

SHERMAN.

Opera House closed for the past week. Kate Claxton in Two Orphans 24; large house.

Items: A great number of our society people went to Dallas to see Booth. Great dissatisfaction is expressed at the way the seats were sold. A drummer appeared on the streets to-day with a great many Booth tickets, asking from $3 to $20 a piece.—The new lessees of the Opera House will be known as F. H. Ryan and Co. They are going to put everything in repair—dressing-rooms carpeted and made convenient. In fact, the whole house is to have an overhauling.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Wilson and Rankin's Minstrels rung up their curtain to a full house Feb. 24. Bristol's Equescurriculum 7, week.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Gus Williams opened a three nights' engagement Feb. 21, in Oh, What A Night. Very large and fashionable audience. Duff's Opera co. in A Trip to Africa. Iolanthe 3-5.

Academy of Music (J. K. Strasburger, lessee): Frances Bishop, in Muggs' Landing, opened a week's engagement Feb. 22, to an overflowing house. Hundreds were turned away. The entire week was the most successful in the history of the house. Lango's Comedy co. week of 28.

Items: Gus Williams was feasted by the Order of the Mystic Shrine during his stay here, and was the recipient of large and beautiful floral tributes of various designs from admirers among his audiences.—Janish, after closing her engagement 21, remained several days in the city to make some changes in co. Frank E. Aiken and Jennie Crosman will fill vacancies created by the departure of Myron and Nelly Leffingwell. L. G. Hanna, advance representative of Janish, reported Southern business very good, and that many stands had to be repeated by special requests. The co. left for Hampton, Va., 24.—Richmond Lodge, No. 45, B. P. O. E., are preparing to celebrate the anniversary of their organization in this city, in grand style, in May next.—William Garen, of Muggs' Landing co. sends regards to THE MIRROR.

NORFOLK.

Academy of Music (W. H. Sherwood, local manager): Janish closed a short but successful engagement Feb. 26. Duff's Opera co. began an engagement 28. House all sold.

Opera House (Barron and Logan, lessees): The Derville Family began an engagement 28. Large house.

Items: Past Grand Exalted Ruler, Dan A. Kelly, was present at all sessions of Norfolk Lodge of Elks during his stay in this city, and by a rising vote was elected to honorary membership.

DANVILLE.

New Academy of Music (M. A. Mosely, manager): Dan A. Kelly closed a two nights engagement in The Shadow Detective. Fair houses. Lent has affected our business to a certain extent.

ALEXANDRIA.

Lannon's Opera House (J. M. Hill and Co., managers): Charles Lang's Comedy co. presented Scheming to moderate business Feb. 21; co. fair. Edwin Thornton 22-3, in Tried for Treason and played to good houses.

Items: Work will be finished on the Opera House about 15.—Sol Smith Russell will be the opening attraction

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): A Night Off was presented Feb. 22, for the second time this season, to a fine audience. Newton Beers presented Lost in London, 23; large and well pleased audience; general opinion that the scenery was the finest ever put on the Wheeling stage. Kate Forsyth presented Faithful Hearts, Ingomar and Marcelle to fair business, 25.

Grand Opera House (O. C. Gunther, manager): Horace Lewis presented Monte Cristo, Feb. 22-3, to good business, and pleased the audience very much. Mattie Vickers, 24-6, presented Cherub and Jacquine; full houses. Miss Vickers is a great favorite here.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Hi Henry's Minstrel's, Feb. 20; large houses matinee and night; good performance. Gilday and Beane, with a good co. week of 21 in Collars and Cuffs. A Piece of Pie and double-bill farce; good business.

Elks: We are to wear the horns shortly. Messrs. O. Seeley, C. R. Tracey, M. R. Wolf and Harry Houser, of the B. P. O. Elks, of Wheeling, were here and were toasted by Manager Van Winkle and others. A list of thirty-two names to form a lodge has been obtained, and as soon as the proper documents arrive the goat will play the title role.

WISCONSIN.

MILWAUKEE.

Haverly's Minstrels gave one performance at the Grand Opera House, 21, to an audience that completely filled the house, standing room only being obtainable long before the curtain was rung up, even the aisles being filled with chairs. They gave the best minstrel show we have had in some time, the only weak point in the programme being the singing. Emerson was warmly received, and was recalled again and again. The Commercial Tourist's Bride filled out the week, opening 22, with Agnes Herndon as the bright particular star. There is nothing remarkable about the play, and the co., with one or two exceptions, is very weak. Business poor. Genevieve Ward and Florence Bindley week of 7.

The New Academy offered Kendall in Pair of Kids week of 21. This piece has been somewhat changed since last produced here, and for the better. Co. strong, but Arthur Dunn should remember that Kendall is the star.

Straight variety at the People's is drawing good houses, and business is improving.

Mamie and Alf Wallace played week of 21 at the Palace, producing Crimes of a Great City and Burr Oaks; fair business. Charles McCarthy in One of the Bravest 7.

Items: The Congress of Noted Women has proved a decided success at the Dime Museum. It includes Charlotte Cordey, Grace Darling, Cleopatra, Rebecca and many others. Each one occupies a cosy little box-screen painted particularly for her, and Manager Litt has had many offers for time at different museums. It will in all probability go upon the road.—Fred Wright, at present with Haverly, takes the Gorman Brothers out next season with a minstrel show of their own. Haverly's receipts here were $1,033.—Edwin Hailey's voice was missed from the vocal corps of Haverly's, he having been called away by the illness of his wife.—W. J. Davis was in the city, 21. He and Haverly have some gigantic scheme on hand.—Minnie Kassell, Charles Lamont and Mr. and Mrs. Miller, are additions to the Wallack co. playing Burr Oaks, Mr. and Mrs. Higgins having resigned.—Bessie Gray and a strong co. will give a Summer season of comic opera at the Palace opening June 1. F. H. Winnett is the New York agent for the Palace.—Manager Miller, of the Palace, is arranging a theatre at the North side Turner Hall, and will play his attractions three nights out of the week at that place and four nights at the Palace on the South Side.—Charles Huntington, property-man for Kendall's Pair of Kids, is ill in Chicago.—W. A. McConnell has resigned from Agnes Herndon's co. as advance agent, and Harry St. Ormond takes his place.—C. W. Travis, who plays the detective in Commercial Tourist's Bride, leaves the co. in Chicago, and W. F. Loftus, at present treasurer for the co., will play the part.—The A. O. U. W. presented Miss Herndon with a handsome bouquet on Thursday night, and attended the play in a body 26.

JANESVILLE.

Opera House (Myers and Murdock, managers): Agnes Herndon appeared Feb. 21 in Commercial Tourist's Bride. The house was small, owing to numerous ante-Lenten amusements. The play is a very comic absurdity, and Miss Herndon's sudden changes from grave to gay, together with her fine stage presence, were very enjoyable—and the excellent drummer of Mr. Frank Lane—were the features. Support fair. The Creole and Camille were played Feb. 25-6; Maude Granger in leading roles. Her strong emotional power held the audience spellbound. Sheridan S. Block, leading man, took second honors.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): John Dillon in The Lightning Agent to a big house at slightly reduced prices 19. He is the same old Dillon. Maud eGranger in the Creole to small business 20. Deserved much better. Miss Granger is an artiste.

SHEBOYGAN.

Opera House: (J. M. Kohler, manager); The Bernard-Chase co. opened a week's engagement 21, playing Miliss, Two Orphans, Danites, Silver King, etc., at panic prices. W. H. Murdock, who was at one time a great favorite here, is with the co.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): The Maid of Belleville drew good houses all week. Madeleine Lucette as Virginie, and Charles Coote as Dondoux were very good; also the chorus. This week Wilson and Rankin's Minstrels.

Theatre Royal (Sparrow and Jacobs, managers): Passion's Slave, with Hamilton Harris as Manuel and Abbie Pierce as Maurice Briscoe did well last week. This week Tony Denier's Pantomime.

LONDON.

Grand Opera House (J. H. Davidson, manager): Lizzie Evans, in Foge's Ferry, Feb. 18; one of the largest houses of the season

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Devil's Auction week of Feb 21, and took away a fair sum of Canadian currency. This week McDowell Comedy co.

Toronto Opera House (C. A. Shaw, manager): C. A. Gardner, in Karl, the Peddler, drew good houses last week. He is very clever in his Teutonic impersonations, and succeeds in keeping his audiences in a happy mood. This week, Passion's Slave.

Snowflakes: The theatrical Mechanics gave their first annual ball 22.—The well-known Mehan Male Quartette, of Detroit, will be one of the attractions at the Saturday night concert this week.—George Ferguson, of the Karl, the Peddler co., was formerly the associate manager of the old Queen's Theatre in this city during the last year of stock days, and was pleasantly received by his old friends.—C. A. Shaw, of the Toronto Opera House, has been asked to accept the management of the new theatre in Ottawa. He will give his answer after mature deliberation.

AUSTRALIA.

MELBOURNE.

AUSTRALIAN OFFICE OF THE N. Y. MIRROR, SYDNEY AND MELBOURNE, MELBOURNE, Jan. 25, 1887.

The event of the past month has been the opening of the New Princess' Theatre in Melbourne, built by that enterprising firm of managers, Williamson, Garner and Musgrove. It is impossible to speak too highly of the endeavors of the triumvirate to cater for the Australian public, and their phenomenal success in these colonies is justly deserved. Even in America, folks can have but little idea of the magnitude of their operations. Among the people in their employ are numbered Titheradge, H. H. Vincent, W. Elton, Alfred Cellier, Alfred Malbly and many names known to English and American fame.

At the Princess The Pirates of Penzance has succeeded The Mikado, with which opera the theatre was opened, and will be followed by Iolanthe. Alice Barnett, the original Ruth, is still with the co., which, as a whole, is a most excellent one. I must not omit to mention Harry Musgrove, the courteous treasurer of the new theatre, who was most attentive in showing me the house and giving me every information which might be of interest to intending visitors from America. J. C. Williamson, the head of this firm has his headquarters in this city, and is, as usual, hard at work getting up novelties. Messrs. Garner and Musgrove are also in town.

Bijou Theatre: The actor-author, George Darrell, is again to the fore with a little thing of his own. This time a blood-curdling Boucicaultian drama, entitled The Loggarth. The mental capabilities of your correspondent are far too feeble to correctly appreciate and understand the genius of this great man, whose plays and acting remind me of the saying of Mark Twain's editor, who likened the logic of his adversary to the "Peace of God."

St. George's Hall; Signors Tesselo and Agrati joined us some some months ago, and the latter went to Europe in search of variety talent. The result was the Acromatz Troupe, consisting of song, dance and acrobatic performers, all of undoubted merit. The star was Signor Sali, champion heavy-weight lifter, and one could not but admire the nonchalant manner in which he twisted 200 lb. dumbbells and other ponderous pieces of iron as easily as we would handle a dude cane. The Ryans, of Baltimore (man and wife), did a song and dance turn, and several other artistes appeared in specialties, including the vanishing lady.

Right Here: I have a few words to address to variety performers who may contemplate visiting this country from the States. Should you come to Australia bring some new music along with you. We have heard "Pretty as a Picture," "New Coon in Town" and "Swim Out for Glory." Padrones from sunny Italy have ground from out the innermost recesses of their sweet barrel-organs the soul-inspiring strains of the "Charleston Blues," "Peek-a-Boo" and "The Good Young Man Who Died," whilst in the decoy antipodean eve we have been awakened from dreams and sweet slumbers by the melodious warble of some street urchin in his vain endeaver to extract his front teeth without the aid of dentistry by his shrill and energetic whistling of those much-loved but somewhat ancient melodies, "Hurry, Little Children," "The Butterfly Dude," and the many "See-Saw" song. We are constantly in receipt of the latest plays and business from England and America, and indeed it is reported that the enterprising triumvirate have arranged with Gilbert and Sullivan for the production of their new opera simultaneously with the London opening.

Opera House: The excellent comedy and burlesque co. brought from London by the lessee are still playing here to good business. The burlesque and pantomime of Little Jack Sheppard has been running since Christmas to very good houses. Fanny Robina, in the title role and Messrs. E. W. Roye, Slough, Boucicault (son of Dion) and a good stock co. filling the other parts. H. A. Harwood, the vetern manager, presides over the destinies of this theatre and is ably assisted in his arduous duties by W. Jenkins, who successfully piloted Billy Emerson through this country, and there is every prospect of their continuance for some time to come.

Fryer's Circus: This excellent show, after an extended tour through India, China and the East, has returned to Australia, bringing, among other novelties, a Baby Elephant, which was a gift from the King of Siam. The boys, who are all Americans, on arrival, made a rush to this office for MIRRORS to obtain news from home, and speak in the highest terms of their trip, and particularly of His Majesty of Siam, who, they said, treated them very kindly. He has 375 wives, but it is a rule of court etiquette that you must not attempt to flirt with these ladies. Lew Shillits, Louis, Durand, Gaylord, and last but not least, Dan Fitzgerald, the manager, were all offered posts of distinction under the Siamese Government with as many wives as they could wish for; but their att

ADELE PIXLEY: Little Rock, Ark., 4-5, Memphis 7, week, Nashville 14-16, Columbia 17, Hopkinsville 18, Henderson 19, Louisville 21-3.

AGNES HERNDON: Chicago 28, two weeks, Rockford, Ill., March 14, Janesville, Wis., 15, Madison 16, Berlin 17, Beaver Dam 18, Sheboygan 19, Milwaukee 20.

AGNEW'S UNCLE TOM CO.: Burlington, N. J., 5, Lambertsville 7, Trenton 8, Somerville 9, Plainfield 10, Stamford, Ct., 11, Danbury 12.

ARTHUR REHAN'S CO: St. Louis 28, week.

ADA GRAY: Newark, 28, week, N. Y. City, 7 week.

ALBERG-MORRISON CO.: San Francisco Feb. 21, four weeks.

ALDEN WALLACK-VILLA: Danville, Va., 28, week.

AUGUSTIN DALY: Lewiston, Me., 4-5, Dover, N. H., 7-8, Marlborough, Mass., 9-10, Lawrence 11-12.

BLACK FLAG CO.: Harper, Kas., 3, Anthony 4, Kingman 5, Newton 7, Emporia 8, Lawrence 9, Topeka 11, Leavenworth 14-15, Atchison 16, Kansas City 17-19, St. Louis 21, week.

BOOTH OF KEYS CO.: Waterbury, Ct., 4, Danbury 5, Gloversville N. Y., 7, Syracuse 8-9, Oswego 10, Watertown 11, Utica 12, Wilkesbarre, Pa., 14, Scranton 15, Williamsport 16, Altoona 17, Newcastle 18, Akron, O., 19, Cleveland 24-6.

BEATRICE LEE: Waltham, Mass., 4, Fitchburg 5, Haverhill 7, Lowell 8.

BERT AND FAY: Leavenworth, Kas., 3, Atchison 4, St. Joseph 5, Jacksonville 7, Springfield 8, Decatur 9.

BLACK CROOK (Kiralfys'): Pittsburg 28, week.

BALDWIN CO.: Canton O., 23, week, Massillon, March 7, week.

BENEDICT'S MONTE CRISTO CO: Sumter, S. C., 3, Charlotte 4, Salisbury 5, Reidsville 7, Durham 8, Raleigh 9, New Berne 10, Goldsboro 11, Wilmington 12, Tarboro 15, Winston 16.

BAUER CO.: Aberdeen, Miss., March 28, week.

CHARLES BOWSER: Chicago 28, week, New York City March 7, week.

CHANFRAU: Hot Springs, Ark., 4-5, Ft. Scott Kas., 12.

CLOSE: Detroit March 3-5, Columbus 7, week.

CATTLE KING CO: Albany 28, week, Troy, March 7, week, Syracuse 14, week, Rochester 21, week, Buffalo 28, week.

C. A. GARDNER (Karl): Lockport, N. Y., March 3, Wilmington, Del., 7, week.

CLARA MORRIS: Los Angeles, Cal., 14, week.

CLINT G. FORD CO.: St. Paul 21, two weeks.

CROSSEN'S BANKER'S DAUGHTER CO.: Boston, Mass., 28, week.

CORA VAN TASSEL: Athens, Ga., 28, week, Chattanooga, Tenn., March 7, week.

DION BOUCICAULT: Boston 7, four weeks, Brooklyn March 14, Philadelphia 21, two weeks, Washington April 11 week, New York 18, four weeks.

DENMAN THOMPSON CO.: N. Y. City Jan. 10-April 9.

DAN SULLY'S CORNER GROCERY CO.: Boston 28, week.

DANIEL BANDMANN: Scranton, Pa., 28, week, Lockport March 21, week.

DEVIL'S AUCTION CO.: St. Thomas, Ont., 3, Chatham 4, London 5, Detroit 14-16.

DOMINICK MURRAY: Cincinnati 28, week, Louisville 7, week, Chicago 14, week, Indianapolis 21, St. Louis 28, two weeks, Toledo, O., April 11, week, Cleveland 18, week.

DICK GORMAN: Buffalo 28, week.

DALY'S VACATION: N. Y. City 28, week, Trenton, N. J., 7, Easton Pa., 8, Reading 9-10, Wilmington, Del., 11-12, Baltimore 14, week.

EDWIN BOOTH: Los Angeles, Cal., March 3-5, San Francisco 7, four weeks.

EFFIE ELLSLER: Philadelphia 28, week, Pine Bluff, Ark., March 8.

EDWIN ARDEN: St. Louis 28, week, Chicago March 7, week, Indianapolis 14, week, Toledo 21, week, Chicago 28, week.

EDWIN F. MAYO: Detroit, March 28, week, Chicago April 4, week.

EDWIN STUART CO.: Lincoln, Neb., 28, week.

EZRA KENDALL: Buffalo 3-5, Ashtabula, O., 7, Chicago 14, week.

EVANGELINE CO.: St. Paul 28, week, Des Moines, Ia., 29-31.

EUNICE GOODRICH: Moline, Ill., 28, week, Rock Island March 7, week, Davenport, Ia., 14, week.

EDWIN THORNTON: Cincinnati 28, week.

FRANK MAYO: Chicago 28, week, Cincinnati March 7, week, Detroit 14, week.

FANNY DAVENPORT: Savannah, Ga., 8-9.

FLORENCES (Mr. and Mrs. W. J.): Baltimore 28, week Washington March 7, week, Brooklyn 14, week, Philadelphia 21, week.

FELIX VINCENT COMEDY CO.: Winnipeg 14, three weeks.

FLORENCE ELMORE: Columbia, S. C., March 3, Pulaski 4, Birmingham 5.

FIELDING DRAMATIC CO.: Hastings, Minn., 28, week, Grand Island, March 7, week.

FRED. WARDE: Knoxville, Tenn., 3-4, Rome, Ga., 5, Atlanta 7-8, Macon 9-10, Jacksonville, Fla., 11-12, Savannah, Ga., 14-15, Charleston, S. C., 16 17, Columbia 18, Wilmington, N. C., 19.

FRANKIE KEMBLE: Baltimore March 7, week, Chicago 21, week.

FANTASMA: Waco, Tex., 2-3, Austin 4-5, San Antonio 6-7, Houston 8-9, Galveston 10-11, New Orleans 14, week.

FLORENCE BINDLEY: Beloit, Wis., March 7, Milwaukee 9-12, Chicago 14, week.

FISHER-HASSAN CO: Wheeling, W. Va., 7.

FRED BEYTON: Philadelphia 28, week.

FRANK FRAYNE: Troy 28, week, Syracuse March 7, week, Rochester 14, week, Buffalo 21, week.

FELTON-CONNIER CO: Sedalia, Mo., 7, week.

FRANK S. DAVIDSON: Frostburg, W. Va., 3-4.

FRANCES BISHOP: Washington 7, week, Brooklyn, E. D., 14, week.

FOSTER THEATRE CO.: Upper Sandusky 28, week, Tiffin March 7, week.

GRAHAM-EARL: Attica, N. Y., 28, week.

GRIMER-DAVIES CO.: San Francisco 7, six weeks.

GENEVIEVE WARD: Chicago 21, two weeks; Milwaukee March 7-9, Kalamazoo 10, London, Ont., 11, Hamilton 12, Boston 14, week; N. Y. City 28, week.

GUS WILLIAMS: Philadelphia 28, week, Hoboken, March 7, week, Brooklyn 14, week.

GEORGE MORTON: Hoboken, 28, week, Poughkeepsie, N. Y., 7, Tarrytown, 10, Springfield, Mass., 14, week.

GEORGE C. MILN: St. Louis, 28, week.

GRACE GEORGE CO.: Great Bend, Kas., 28, week. Rush Centre, 7-9, La Crosse, Wis., 10-12.

GEORGIE HAMLIN: Marshalltown, Ia., 28, week.

HELEN DAUVRAY: N. Y. City 7, four weeks.

HENRY A. DIXEY: Chicago 28, four weeks.

HOODMAN BLIND CO. (Haworth): Washington 28, week, Philadelphia March 7, week.

HOODMAN BLIND CO. (Horning's): E. Saginaw, Mich., 3, Flint, 4, Ann Arbor, 5, Warren, Pa., 7, Olean, N. Y., 8, Bradford, Pa., 9-10, Hornellsville, 11, Binghamton, 14-15, Pittston, 17, Mahanoy City, 18.

HELD BY THE ENEMY CO.: Pittsburg, 28, week, Baltimore, March 7, week; Wilmington, Del., 14-15, Scranton, Pa., 16, Trenton, N. J., 17, Paterson, 18.

HERRN'S CO.: Cleveland March 7, week, Chicago 14, week.

HORACE LEWIS CO: Orrville, O., 4, Massillon, 5, E. Liverpool, 7, Wellsville, 8, Steubenville, 9, Rochester, Pa., 10, Beaver Falls, 11, Grand Rapids, Mich., 14, week.

HELENE ADELL: Taunton, Mass., 28, week, Portsmouth, N. H., March 7, week, Lewiston, Me., 14, week, Dover, N. H., 21, week.

HARDIE-VON LEER CO.: Bellaire, O., 4-5, Pittsburg, 7, week.

HAZEL KIRKE: Philadelphia, 28, week, Norfolk, Va., 7-9, Richmond, 10-12.

HOOP OF GOLD CO.: Utica, N. Y., 28, week, Amsterdam, March 7, week, Beaver Falls, Pa., 14, week.

HUNTLEY-GILBERT CO: Shreveport, La., 28 week, Texarkana, Texas, March 7, week, Paris, 14, week, Hot Springs, Ark., 21, week.

IRENE TAYLOR: Edinburg, Ind., 28, week.

IVY LEAF CO.: Oswego, N. Y., 5, Wilkesbarre, Pa., 9.

JOHN T. RAYMOND: New Orleans 27, week, Galveston, Texas, March 7-9, Houston 10, San Antonio 11-12, Austin 14-15, Waco 16, Fort Worth 17, Dallas 18-19, Hot Springs, Ark., 21-3, Little Rock 23-4, Pine Bluff 25.

JOSEPH MURPHY: St Catherines 3, Hamilton 4-5, Rochester, N. Y., 7-9, Amsterdam 10, Troy 11-12, Boston 14 week.

JAMES O'NEILL: Dayton 2-3, Indianapolis 4-5, St. Louis 7, week, St. Paul 14-16, Minneapolis 17-18.

J. K. EMMET: N. Y. City Feb. 21, six weeks.

JANE COOMBS: Lancaster, Pa., 28, week, Lebanon March 7, week.

J. J. DOWLING: Buffalo 7, week, Montreal 14, week, Toronto 21, week.

JENNIE CALEF: Indianapolis 7, week.

JEROME HOWARD: Simcoe, N. S., 28, week.

JOHN JENNINGS: Bridgeport, Ct., 28, week.

J. B. POLK: Louisville 3-5, Danville, Ill., 7, Decatur 8, Peoria 9, Springfield 10, Peoria 11.

JARVIS SECTION CO.: Trenton, N. J., 3-5.

JAMES OWEN O'CONNOR: Columbus, Ga., 28-March 7-8, Columbia, S. C., 11-12, Wilmington, N. C., 14-15, Newburn 17, Greensboro 19, Danville, Va., 21-22, Suffolk 23.

KATIE PUTNAM: Rapid City, Dak., 28, week.

KATE CLAXTON: Kansas City 3-5, Wichita, Kas., 7, Topeka 8-9, Atchison 10, St. Joe 11, Leavenworth 12, Des Moines, Ia., 15-16, St. Louis 21, week.

KATE CASTLETON: Burlington, Ia., 3, Iowa City 4, Keokuk 5, Logansport, Ind., 7, Toledo 8-9, Detroit 10-12, Toronto 14, week.

KATE FORSYTH: Philadelphia 28, week, Baltimore March 7, week, Allentown, Pa., 14-15, Easton 16-17, Reading 18-19.

KITTIE RHOADES: Salem, N. J., 28, week.

KRALFYS' SPECTACLE: Philadelphia 28, week, N. Y City March 7, week, Boston 14, week.

LINDENGARDEN: Rochester 28, week, Oil City, Pa., March 10.

LEAVITT'S BLACK CROOK: Pittsburg 28, week, Chicago March 7, two weeks.

LILIAN OLCOTT: Cincinnati 28, week, Detroit March 7, week.

LOUIS JAMES: New Orleans 21, two weeks, Selma, Ala., March 7, Montgomery 8, Atlanta 9-10, Birmingham 12-13.

LIZZIE EVANS: Holyoke, Mass., 4, Middletown 5, Brockton 7, N Attleboro'8, Attleboro 9, New Bedford 10, Milford 11, Marlboro 12, Newport 14, Fall River 17, Lynn 18-19, Chelsea 21, Newburyport 22, Portsmouth, N. H., 23, Lewiston, Me., 24, Bangor 26.

LILLIAN LEWIS: Winona, Minn., 28, week, Stillwater March 7, week, Mankato 14-15, Sioux City, Ia., 16-17, Council Bluffs 18-19, Kansas City 21, week.

LOUISE RIAL: Cincinnati 7, week.

LIGHTS O' LONDON: Warren, Pa., 3, Newcastle 4, Rochester, N. Y., 5, Pittsburg 7-9.

LOUIS ALDRICH: Chicago 21, two weeks, St. Louis March 7, two weeks.

LAWRENCE BARRETT: Springfield, Ill., March 4, South Bend, Ind., 5, Toledo 7, Ann Arbor, Mich., 8, East Saginaw 9, Bay City 10, Muskegon 11, Grand Rapids 12, Milwaukee 14-16, Oshkosh 17, Eau Claire 18.

LECLAIR AND RUSSELL: Pittsburg 28, week, Fort Dodge, Ia., March 8, Des Moines 9, Atlantic 10.

LITTLE'S WORLD CO.: Sioux City, Ia., 4, Fort Dodge 8, Des Moines 9, Atlantic 10, Leavenworth, Kas., 11, Atchison 12, St. Louis 14, week.

LOTLIE CHURCH: Logansport, Ind., 28, week.

LITTLE NUGGET CO.: Columbus, O., 7, week.

LOTTA: Denver 28, week, Kansas City March 7, week, Atchison 14, Lincoln 15, Council Bluffs 16, Omaha 17-19, Des Moines 21-2.

LOUISE ARNOT: Hagerstown, Md., 28, week, Carlisle, Pa., March 7, week.

MINNIE MADDERN: San Francisco March 7.

MRS. LANGTRY: Brooklyn, E. D., 7, week, Gloversville, N. Y., 17.

MARGARET MATHER: Baltimore 28, week, Philadelphia March 7, week, Reading 14, Wilmington, Del., 15, Trenton, N. J., 16, Plainfield 17.

MILTON NOBLES: Easton, Pa., 3, Bethlehem 4, Elizabeth, N. J., 5, N. Y. City 7, week.

MARGUERITE FISH: Chicago 28, week.

MME. JANAUSCHEK: Cleveland 3-5, Bradford, Pa., 7, Batavia, N. Y., 8, Elmira 9, Binghamton 10, Syracuse 11-12, Gloversville 15.

MME. MODJESKA: Baltimore 28, week, Buffalo March 7, week, Grand Rapids, Mich., 14, Detroit 17-19.

MAIN LINE CO.: Troy 28-March 3, Utica 4-5, Detroit 7-9.

MME. JANISH: Chattanooga, Tenn., 3, Nashville 4-5, Columbia 8, Birmingham, Ala., 9, Meridian 10, Vicksburg 11, Natchez 12, Baton Rouge 13.

MAGGIE MITCHELL: Ottumwa, Ill., 3, Streator 4, Peoria 5, Chicago 7, week.

MAY BLOSSOM CO: Toledo 28, week, Indianapolis March 10-12, Louisville 14, week, Pittsburg 21, week.

MAUDE FORTESCUE: St. Louis 7, week.

MONROE-RICE CO.: Wheeling, W. Va., 3-5; Cleveland 7, week, Chicago 14, two weeks.

MURRAY AND MURPHY: Norwich, Ct., 4, Bristol 5, Winsted 7, Great Barrington 8, Barrington 9, Hoosic Falls 10; Rutland, Vt., 11, Poultney 12, Troy, N. Y., 14.

MCDOWELL COMEDY CO: Toronto 28, week, London March 7-8, Chatham 9, Stratford 10, Ingersoll 11, St. Marys 12.

MICHAEL STROGOFF: Chicago 28, week, St. Paul March 7, week, Minneapolis 14, week, Milwaukee 21, week.

MCFLYNN'S COMEDY CO: Gainesville, Ga., 28, week.

MATTIE VICKERS: Baltimore March 7.

MAUDE BANKS: Harrisburg, Pa., 28, week, Waterbury, Ct., March 7, week, Springfield, Mass., 14, week.

MCKEE RANKIN: New Haven 28, week, Brooklyn March 7, week, Jersey City 14, week.

MYRA GOODWIN: Fort Scott, Kas., 14.

MR. AND MRS. GEORGE S. KNIGHT: Chicago 28, two weeks.

M. B. CURTIS: Brooklyn 28, week, Philadelphia March 7, week.

MATTIE GOODRICH: Paterson, N. J., 28, week.

MORA CO.: Westfield, Mass., 28, week.

MAGGIE HAROLD: Reading, Pa., 28, week, Steubenville, O., March 14, week.

MAMIE WALLACE: Fond du Lac, Wis., 7-9, Watertown 10-12, Beloit 14-16, Rockford, Ill., 17-19.

MAUDE GRANGER: Duluth, Minn., 7, week.

NEIL BURGESS: Cleveland 28, week.

N. S. WOOD: Washington 28, week, Pittsburg, March 7, week, Cleveland 14, week, Cincinnati 21, week, Indianapolis 28, week.

N. C. GOODWIN: N. Y. City Sept. 20—indefinite season.

NIGHT OFF CO.: Greenville, Pa., 3, Franklin 4, Toronto 7, week, Niagara Falls, N. Y., 15, North East, Pa., 16, Erie 17, Corning, N. Y., 18.

NEWTON BEERS: Louisville 28, week, Cincinnati March 7, week, Cleveland 14, week, Cincinnati 21, week, Indianapolis 28, week.

NUGENT AND GLEASON'S METROPOLITANS: Frankfort, N. Y., 28, week.

ONLY A FARMER'S DAUGHTER CO.: Yazoo City Miss., 3, Canton 4, Greenville 5, Grenada 7, Water Valley 8, Oxford 9, Holly Springs 10, Pine Bluff, Ark., 16, Little Rock 17, Fort Smith 21.

ON THE STAGE CO: Cleveland March 7, week.

OLIVER BYRON: Louisville 3-5, St. Louis 7, week, Cairo, Ill., 14, Paducah, Ky., 15, Henderson 16, Evansville, Ind., 17, Owensboro, Ky., 18, Vincennes, Ind., 19, Cincinnati 21, week.

ONE OF THE BRAVEST: Grand Rapids 28, week.

ON THE RIO GRANDE CO.: Chicago 21, two weeks, St. Louis March 7, week.

PAULINE MARKHAM: Chicago 28, week, Dayton March 7, week, McKeesport, Pa., 14, week, N. Y. City 28, week, Philadelphia April 4, week.

PRIVATE SECRETARY CO.: Lynn, Mass., 4.

PARLOR MATCH CO.: Omaha 4-6, Minneapolis 7-9, St. Paul 10-12.

PATTI ROSA: Chicago 28, week, Peoria March 7, Rock Island 8, Fort Madison, Ia., 9, Keokuk 10, Springfield Ill., 12, St. Louis 14, week.

PASSION'S SLAVE CO.: Toronto 28, week.

P. F. BAKER: Norwalk, O., 4, Sandusky 5, Akron 7, Canton 8, Newark 9, Chillicothe 10, Lancaster 11, Circleville 12, Columbus 14, week.

PARTNERS IN CRIME CO.: Cleveland 28, week.

PLANTER'S WIFE CO.: Pittsburg 28, week.

R. B. MANTELL: Boston 28, two weeks.

RHEA: Columbia, Tenn., 3, Chattanooga 4, Knoxville 5, Richmond, Ky., 7, Frankfort 8, Maysville 9, Chillicothe 11.

RICHARD MANSFIELD: N. Y. City 21, three weeks.

ROBERT DOWNING (Gladiator): N. Y. City 28, week, Providence March 7-9, Fall River, Mass., 10, New Bedford 11, Taunton 12, Boston 14, week.

ROBSON AND CRANE: Memphis, Tenn., 2-5, Nashville 7-9, Louisville 10-12, Indianapolis 14-16, Lafayette 17, Terre Haute 18, Evansville 19, Springfield, Ill., 21, Bloomington 22, Peoria 23, Rock Island 24, Cedar Rapids, Ia., 25, Des Moines 26, Kansas City 28, week.

ROSINA VOKES CO.: Boston 28, two weeks.

RAG BABY CO.: Plainfield, N. J., 3, Orange 4, Yonkers, N. Y., 5, New York 7, week.

REDMUND-BARRY CO.: N. Attleboro, Mass., 3, Worcester 4-5, N. Y. City 7, week, Richmond, Va., 14-15, Norfolk 16 17, New Orleans 21, two weeks.

ROSE COGHLAN: N. Y. City, Harlem 28, week, Providence March 7-9.

ROLAND REED: Topeka, Kas., 3, Leavenworth 4, Atchison 5, St. Joseph 7-8, Lincoln 9, Council Bluffs 10, Omaha 11-12, Grand Island 14, Hastings 15, North Platte 16, Cheyenne, Wyo., 17, Laramie 18.

RENTFROW'S PATHFINDERS: Rockford, Ill., 28, week.

ROSE LISLE: Chester 28, week, Philadelphia March 7, week.

ROMANY RYE CO.: Hoboken 28, week.

SILVER SPUR CO.: Paterson, N. J., 28, week, N. Y. City March 7, week.

SOL SMITH RUSSELL: Winsted, Ct., 4, New Haven 5, Paterson, N. J., 7, Elizabeth 8, Wilkesbarre, Pa., 9, Scranton 10, Binghamton, N. Y., 11, Elmira 12.

SARAH BERNHARDT: Washington March 1-5, Philadelphia 7, week.

SAINTS AND SINNERS CO.: Cincinnati 28, week, Louisville March 7, week, St. Louis 14, week, Memphis 21-3, Nashville 24-6, Baltimore 28, week, N. Y. City April 4, four weeks.

STRANGLERS OF PARIS CO.: Boston 28, week.

SKIPPED BY THE LIGHT OF THE MOON: Woonsocket, R. I., 3, New London, Ct., 4, Westerly, R. I., 5, Brooklyn 7, week.

SALSBURY'S TROUBADOURS: Brooklyn 7, week, Trenton, N. J., 14.

SALLIE HINTON: Pottstown Pa., 28, week, Allentown March 7, week, Bethlehem 14, week.

SILVER KING CO.: Cincinnati 28, week, Springfield March 7, Urbana 8, Kenton 9, Findlay 10, Fort Wayne, Ind., 11-12, Chicago 14, week, Detroit 21, week.

SILVER KING NO 2. Baltimore 28, week.

SIBERIA: Hartford 3-5, Springfield 7, Holyoke, Mass., 8, Pittsfield 9, Worcester 10-12, Fitchburg 14, Chelsea 15.

SHADOWS OF A GREAT CITY: St. Louis 28, week, Kansas City March 7, week, Sedalia 18-19.

SHADOW DETECTIVE CO.: Pittsburg March 7, week, Baltimore 14, week, Chicago 21, week.

STREETS OF NEW YORK: Syracuse 28, week, Rochester March 7, week, Buffalo 14, week, Montreal 21 week.

SWITZER DRAMATIC CO.: Ottumwa, Ia. 28, week.

STERLING COMEDY CO.: Star Theatre co., Joplin, Mo., 28, week.

SAWTELLE COMEDY CO: Norwich, N. Y., 28, week, Elmira March 7, week.

TAKEN FROM LIFE CO.: Baltimore 28, week, Detroit March 7, week, N. Y. City 14, week, Boston 21, week.

TIN SOLDIER CO.: N. Y. City 28, week, Providence March 10-12.

TONY HART: Boston, Mass., 4, Fall River 5, Marlboro 7, Lynn 8, Haverhill 10.

TWO JOHNS CO.: Jersey City 3-5, Reading, Pa., 7, Lancaster 8, Huntingdon 9, Altoona 10, Johnstown 11, McKeesport 12, Pittsburg 14, week.

TIN BOX CO.: Hoosic Falls, N. Y., March 4-5, Utica 7, week, Syracuse 14, week, Oneida 21, week, Rome 22-3, Amsterdam 24-6.

TAVERNIER CO.: Jonia, Mich., 28, week, Battle Creek March 7, week, Coldwater 14, week, Goshen Ind., 21, week.

T. J. FARNON: Fort Wayne, Ind., 3, Chicago 7, week, Joliet, Ill., 14, Ottawa 15, Davenport, Ia., 16, Des Moines 17, Keokuk 18, Louisiana, Mo., 19, St. Louis 21, week.

UNDER THE GASLIGHT CO. (Turner's): Norristown, Pa., March 7, week.

ULLIE AKERSTROM: New Brunswick, N. J., 28, week, Norristown, Pa., March 7, week, Pottsville 14, week, Allentown 21, week, Shenandoah April 4, week, Newburg, N. Y., 11, week, Waterbury, Ct., 18, week.

WILBER DRAMATIC CO. No. 1: Gowanda, N. Y., 28, week.

WAITE COMEDY CO.: Allentown, Pa., 28, week.

WHITE SLAVE CO.: Niagara Falls, N. Y., 7, Lockport 8, Rochester 10-12.

WAGES OF SIN CO: Brooklyn 28, week, Jersey City March 7-9, Philadelphia 14, week, N. Y. City 21, week.

WINDSOR'S CO.: Van Wert, O., 28, week, Lima March 7, week.

WILSON BARRETT: Philadelphia 28, week, Brooklyn March 7, week, Boston 21, two weeks, New York April 4, two weeks.

WILSON DAY: Galt, Ont., 28, week, Berlin March 7, week.

W. J. SCANLAN: Akron, O., 3, Youngstown 4, Erie, Pa., 5, Oswego, N. Y., 7, Watertown 8, Utica 9, Albany 10-12, N. Y. City 14, week.

WM. US & CO.: Newark 28, week, Hartford March 7-9, New Haven 10-12, N. Y. City 14, week, Philadelphia 21, week.

WIFE'S HONOR CO: Wilmington, Del., 28, week.

ZOZO CO: Boston 28, week, Lawrence, Mass., March 7-8, Chelsea 9, Taunton 10, Pawtucket, R. I., 11-12, Woonsocket 14, Milford, Mass., 15, Fitchburg 16, Keene, N. H., 17, Bellows Falls, Vt., 18, Brattleboro 19; Greenfield, Mass., 21, Northampton 22.

ZITKA CO.: Lincoln, Neb., March 8.

OPERA AND CONCERT COMPANIES.

ADELINA PATTI: St. Paul March 3, Chicago 7, St. Louis 13, Cincinnati 19.

AMY GORDON OPERA CO.: Newcastle, Pa., 28, week, Beaver Falls, Pa., March 7, week, Meadville 21, week.

ARONSON'S CASINO CO.: Providence 28, week.

BOSTON STAR CONCERT CO.: Chicago 27, Valparaiso, Ind., 4, Plymouth 5.

BLIND TOM: Indianapolis 4-5, Cincinnati 7, week.

BOSTON IDEALS: Detroit 3-5, Chicago 7, two weeks.

BIJOU OPERA CO: San Bernardino, Cal., 7-8, Riverside 9, Los Angeles 10-12.

BENNETT-MOULTON OPERA CO.: Terre Haute, Ind., 28, week, Lafayette March 7, week Sandusky 14, week.

BENSBERG OPERA CO.: Garnett, Kas., 3, Chanute 4, Parsons 5, Independence 7, Winfield 8, Arkansas City 9, Wellington 10, Caldwell 11, Newton 12.

BENNETT-MOULTON OPERA CO.: Manchester, N. H., 28, week.

CARLETON OPERA CO.: San Francisco 21, four weeks.

DUFF'S OPERA CO.: Richmond, Va., 3-5, Louisville 7-9, Indianapolis 10-12, Chicago 14, two weeks.

DORA WILEY OPERA CO.: Delaware, O., 28, week, Chillicothe 7, week, Akron 14, week.

EMMA ABBOTT OPERA CO.: Salt Lake City 28, week, Denver March 7, week.

GYPSY BARON CO.: Washington 28, week.

GILMORE'S BAND: Worcester, Mass., 3.

KIMBALL OPERA CO.: Indianapolis 28, week, Chicago, March 7, week.

LITTLE TYCOON CO: Columbia 4, Wilmington, Del., 5, Richmond, Va., 7-9, Norfolk 10-12, Baltimore 14, week, Washington 21, week, Pittsburg 28, week.

MAID OF BELLEVILLE CO.: Montreal 28, week, Brooklyn March 7, week.

MENDELSSOHN QUINTETTE CLUB: Crawfordsville, Ind., 3, Indianapolis 4, Greensburg 5, Greenville, O., 7, Dayton 8, Urbana 9, Granville 10, Bucyrus 11, Mansfield 12, Canton 14.

MCGIBENY FAMILY: Los Angeles, Cal., 7-8.

MCCAULL'S BLACK HUSSAR: Utica, N. Y., 3, Troy 4-5, Albany 7-9, Pittsfield, Mass., 10, Holyoke 11, Springfield 12.

MCCAULL'S RUDDYGOAR: Philadelphia Feb. 28, four weeks.

NOSS FAMILY: Shippenburg, Pa., 7, Carlisle 8, Mechanicsburg 9, Gettysburg 10, Hanover 11, Wrightsville 12.

STARR OPERA CO.: McKeesport, Pa., 28, week, Brooklyn March 7, three weeks.

TEMPLETON OPERA CO.: Brooklyn, E. D., 28, week.

THALIA OPERA CO.: Minneapolis 28, week.

WILBUR OPERA CO.: Springfield, Mass., 28, week, Waltham, March 7, week, New Bedford 14, week, Waterbury, Ct., 21, week, Newark, N. J., 28, week, Lowell, Mass., April 4, week.

MINSTREL COMPANIES.

DUPREZ AND BENEDICT: Louisiana, Mo., 4, Palmyra 5, Hannibal 7, Mt. Sterling 8, Jacksonville, Ill., 9, Havana 11.

HAVERLY'S: St. Louis 28, week, Cincinnati March 7, week, Cleveland 14, week, Pittsburg 21, week, Washington 28, week.

HI HENRY'S: Lebanon, O., 3, Xenia 4, Springfield 5, London 7, Marion 9, Upper Sandusky 10, Bucyrus 12.

MCNISH, JOHNSON AND SLAVIN'S: Jackson, Miss., 3, Vicksburg 4, Baton Rouge, La., 5, New Orleans 7, week, Mobile, Ala., 14, Selma 15, Birmingham 17, Atlanta 18-19.

T. P. W.: Holyoke, Mass., 10, Washington 14.

UNITED OPERATIC: Kokomo, Ind., March 3, Marion 4, Wabash 5, Warsaw 7, Elkhart 8, Sturgis, Mich., 9, Lagrange, Ind., 10, Coldwater, Mich., 11, Hillsdale 12.

WILSON AND RANKIN'S: Montreal, 28, week, Detroit March 10-12.

WHITMORE AND CLARK: Middletown, Ct., 4.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO: N. Y. City 28, week.

ADAMLESS EDEN CO.: Washington 28, week, N. Y. City March 7, week.

BEANE-GILBERT CO.: Tiffin, O., 4-5.

GRAY-STEPHENS CO.: Brooklyn 28, week, Lowell, Mass., March 7, week, Meriden, Ct., 14, week, Bridgeport 21, week.

HALLEN-HART CO.: Baltimore, 28, week.

HOWARD SPECIALTY CO.: Brooklyn, E. D., 28, week, N. Y. City, March 7, week, Boston, 14, week, Philadelphia, 21, week.

HARRIGAN'S TOURISTS: Worcester, Mass., 7-8.

IDA SIDDONS: Chicago 28, week.

INTERNATIONAL STAR CO: Syracuse, March 7, week, Rochester, 14, week, N. Y. City, 21, two weeks, Newark, N. J., April 4, week.

KERNELL'S CO.: Cleveland, 28, week.

KELLY AND MURPHY: Syracuse, N. Y., 28, week.

LILLY HALL'S CO.: Buffalo 28, week, Oil City, Pa., March 8, Tiffin, O., 10, Louisville 14, week.

LEONZO BROTHERS: Washington 28, week.

LANG'S COMIQUES: Richmond, Va., 28, week.

MIACO'S CO.: Hoboken March 7, week.

MAY ADAMS: Brooklyn 28, week.

MARTELLS: Philadelphia 28, week.

PAT ROONEY: Rochester 28, week.

REILLY AND WOOD CO.: Meriden, Ct., 3-4, New London 5, Philadelphia 7, week, N. Y. City 14, week.

RENTZ-SANTLEY CO.: N. Y. City 21, week.

SID FRANCE: Lima, O., 5.

VICTORIA LOFTUS CO.: Chicago 21, two weeks.

WESTON BROTHERS: Richmond, Ind., March 7, Canton, O., 8, Alliance 9.

MISCELLANEOUS.

ANDRESS' CARNIVAL: Birmingham, Ala., 28, week.

ARIZONA JOE: St. Louis 28, week.

BALABREGA: Salem, Mass., 28, week, Newburyport March 7-9, Exeter, N. H., 10-12, Concord 14-16, Laconia 17-18, Lowell, Mass., 21, week.

BRISTOL'S EQUESCURRICULUM: Hoosic Falls, N. Y., 28, week Burlington, Vt., March 7, week.

HERRMANN: San Jose, Cal., 3, Stockton 4-5.

KELLAR: Augusta, Ga., 3-4, Columbia, S. C., 5, Charlotte, N. C., 7, Lynchburg, Va., 8-9, Richmond 10-12.

REYNOLDS: Circleville, O., 28, week, Huntington, Ind., March 7, week.

TONY DENIER CO.: Montreal 28, week.

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Miss Sibyl Johnstone, in the title-role, showed crudeness in her art, but at the same time disclosed that she was possessed of the fire of which actresses are made. Her delineation full of tenderness for her father and love for Fabian in the earlier scenes was in fine dramatic contrast with the brazen air and degagé stride of the courtesan the play unfolds in the fourth act. Her performance in this act was full of sustained power, and the closing of the third act was saved from disaster by the actress, who fairly snatched victory from failure by a thrilling bit of stage business.—*New York Dramatic Keynote.*

Miss Sibyl Johnstone, as Clio, looked the part to perfection, and acted with a fire and spirit that captivated her audience.—*Boston Advertiser.*

Miss Johnstone possesses sufficient ability to make an actress worthy the name. She has a magnificent voice, beautiful face and form, and a grace that is irresistible.—*Omaha Excelsior.*

Miss Sibyl Johnstone made a beautiful Clio, excelling in the love scenes. In voice and figure she reminds one of Mary Anderson.—*St Paul Globe.*

Miss Sibyl Johnstone, as Clio, has grace, youth and beauty, and is simple, exact and effective. In her Greek costume she was a charming picture of classic loveliness, and the heroine model made a model heroine.—*Washington Herald.*

Miss Sibyl Johnstone and Fabian were the favorites of the evening.—*New York Herald.*

Miss Sibyl Johnstone made a positive hit as Clio. She acted with genuine force throughout, and in the fourth act added conspicuously to the voluptuousness of the scene.—*Brooklyn Union.*

Sibyl Johnstone, who reminds us of Mary Anderson, gave a fine, intelligent performance of Clio.—*Kansas City Times.*

Miss Johnstone is more than equal to all demands made upon her.—*Washington Republican.*

Miss Johnstone gave a charming portrayal of the title-role.—*Chicago Times.*

Pretty and picturesque, Miss Johnstone acted with great intelligence and notable animation as Clio.—*Boston Gazette.*

Miss Johnstone, who looks like Mary Anderson, was attractive, intelligent and sympathetic as Clio.—*Buffalo Courier.*

Miss Johnstone made an excellent impression. A beautiful woman by nature, she conceives and carries out the author's idea as very few women would be capable of doing in the fourth act. She rose way above the capacity of the stock actress, and became for the moment a star of no mean magnitude.—*Kansas City Journal.*

Miss Sibyl Johnstone possesses some characteristics that remind one of Mary Anderson, not only a resemblance in form and feature, but particularly in voice. She is fairly bubbling over with native power.—*Denver Tribune-Republican.*

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1886 SEASON 1887

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1886 - - Season - - 1887

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Gossip of the Town.

Olga Brandon, whose portrait appears above, is meeting with some success in London. She is reported to have grown slightly stout, but her eyes are as midnight as ever.

Amy Lee has been re-engaged for next season at Harrigan's Park Theatre.

Mrs. Annie Yeamans has been re-engaged for Harrigan's Park Theatre Company.

The exodus of the big Wild West will bring to the surface many little Wild Wests.

Her Atonement is to be revived by the managers who are running The World.

Richard Mansfield is negotiating for the prolonging of his engagement at the Union Square Theatre.

Rehearsals of Hoyt's Hole in the Ground begin at the Fourteenth Street Theatre next Monday.

Last week's business at Harrigan's Park Theatre was the largest in the record of McNooney's Visit.

Robert B. Mantell has booked to play four weeks' engagement at the Fifth Avenue Theatre next season.

Flit Raymond is singing this week with the Templeton Opera company at the Academy of Music, Brooklyn, E. D.

W J. Scanlan appears at the Grand Opera House in Shane na lawn on March 14 and at the People's Theatre on May 2.

Mr. and Mrs. Harry Courtaine are living quietly in the city. Mr. Courtaine is in feeble health and confined to his room.

Richard Fitzgerald has retired from the management of the vaudeville company headed by Marinelli, the contortionist.

Wife and Child, a new play by McKee Rankin and Fred Maeder, is to be produced at New Haven this (Thursday) night.

James C Duff will leave for Europe on March 26 in search of operatic novelties. He will visit London, Paris and Vienna.

A new play will be seen in this city next Monday night, when Charles Bowser will produce Dollars and Dimes at the Windsor.

Owing to the great success of The Old Homestead at the Fourteenth Street Theatre, Wednesday matinees will be given hereafter.

Charles A. Gardner, the German dialect comedian, supported by Emily Kean, opens an engagement at Tony Pastor's Theatre in April.

Four Lenten readings will be given by Sidney Woollett at the Madison Square Theatre on Thursday afternoons in March, beginning next week.

Tony Pastor warns managers against Walter Gray, of Chicago, who is making, or trying to make, bogus bookings for his company in the West.

Courtice Pounds will give an afternoon concert at Chickering Hall next Monday afternoon. Lilli Lehmann, Kyrle Bellew, Max Vogrich and others will assist.

Two Strings to Her Bow, a new play by Mrs. Burton Harrison, is to be produced by society amateurs at the Lyceum Theatre during Easter week for a charitable object.

It is rumored that Nat Goodwin's engagement at the Bijou Opera House has been cancelled, and that after Sept. 1 the comedian will cease to be under the management of Miles and Barton.

T. W. King, of Saratoga, has written a comedy called The Judge, which will be produced shortly at the Town Hall in that place. The leading part will be assumed by Odell Williams.

E. V. Skinner, who is well-known in the profession, has been appointed General Eastern Freight and Passenger Agent of the Canadian Pacific Railway Company. His office is at 337 Broadway.

A new feature with Barnum's circus, to open on March 14 at the American Institute, will be the engagement of the Beckwiths, the champion English swimmers, for whom a specially constructed artificial lake is now in course of preparation.

The steamship *State of Nebraska* has been chartered to convey Buffalo Bill's Wild West to London. The vessel will weigh anchor between March 25 and April 1. A limited number of first class cabin passengers will be accommodated at $50 each.

De Rotchkoff, so-called Baroness, sailed for Europe by the *Bourgogne* on Saturday. A misunderstanding with her dressmaker was the only incident that enlivened her departure. Her only furore in this country was a matinee trial as Camille at Wallack's, when she achieved a fair success.

The Actors' Order of Friendship are going to desert their quarters at Fourteenth street and Union Square. The landlord wants to increase the rent to what the Order looks upon as an exorbitant figure. A committee is on the hunt for rooms.

Missing Evidence, in which Charlotte Thompson recently appeared, proved a dire failure, and it has taken its place on the highest shelf. Charlotte Thompson had no interest in the play other than a special engagement; although she was somewhat featured on account of her name.

George O. Starr opens his lesseeship of the Criterion Theatre, Brooklyn, with his own opera company, and will star the rising young singing comedian, Frank Deshon. The engagement will be followed by some of the best attractions on the road. The minstrel season at this house did not prove a success.

Six workmen were engaged during the early part of the present week in putting up a large pipe organ on the stage of the Fourteenth Street Theatre for the church scene in the Old Homestead. It is the largest ever used in a theatre. A leading organist has been specially engaged to play it.

The pupils of the New York School of Acting produced A Scrap of Paper very successfully before a large audience at Summerville, N. J., on Washington's Birthday. An exhibition of all the different departments of the School will shortly be given at the Lyceum Theatre.

James O'Neill has secured a legal firm to prosecute those who infringe upon his rights in Monte Cristo—the Fechter version. There are several play-pirates using this version, and these are the evil-doers whom Mr. O'Neill will follow up. His course will be to proceed against the local managers as well as the gentry of the road.

Edward E. Kidder has sent a representative on the road with his new comedy, On the Stage, and intends remaining in New York to devote his time to newspaper work and play writing. He will read a new play to the Salsbury Troubadours next week, while his new song, "Tobogganing," will be rendered shortly, in the present production of The Humming-Bird, by Nellie McHenry.

Augusta Van Doren will open her season in Robert Griffin Morris' society comedy, Charlotte Russe, at Providence, R. I., on August 29 under the management of C. Laurence Barry. The part Miss Van Doren will play calls for magnificent dressing. One scene, which represents the interior of a New York mansion, will be carried along. It is in tapestry, hand painted, and will cost, it is said, $2,000.

"Negotiations are now in progress," said Manager E. D Price to a MIRROR reporter yesterday, "between Mr. Palmer and Mr. Mansfield which will probably end in the latter occupying the Madison Square Theatre for a Summer season, during which he will offer something new to New York. The play of Dr. Jekyll and Mr. Hyde will be produced at the Boston Museum with the stock company of that theatre about the last week of April. Mr. Mansfield will have a repertoire next season. What we greatly need now is a rattling good comedy."

The largest contract for lithographing work ever given out for an indoor entertainment has been given to the Forbes Lithograph Company by Sweatnam, Rice and Fagin's Minstrels. It is for $18,000 worth of work, twenty-five per cent of which has already been paid to the Company, and everything necessary for the organization in the line of lithograph work is to be included. The work will be of a higher grade than any hitherto seen, and among the articles to be furnished are 60 000 window lithographs, 1,000 mammoth stands and 10 000 three sheet posters. Estimates were furnished by every lithographing house in the country. Work is already under way and the entire job is to be finished by June 1.

Jacobs and Proctor's Museum.

The success of Frank Frayne at the Museum is something to wonder at. He opened on Monday to one of the largest audiences ever seen in Albany. The house was packed again last evening. The receipts of Monday were over $1 900. This beats the record. No other actor ever played to the same amount of money in the same time and in the same house. Frayne will make his sixth appearance this evening, when he will produce Mardo the Hunter for the last time.

During the play Frayne introduces his celebrated lion Ingersoll and dog Jack, two performing hyenas and performing bears, Minnie and Sullivan.—*Albany Evening Post*—*Com.*

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INGOMAR.—Miss Fanny Gillette as Parthenia, the Grecian maiden, made the character very realistic by her superb acting all through. It was a character well adapted to her from every point of criticism, and it is hard even now to get rid of the impression that an attractive figure from Greece of 2,000 years ago has not been among us.—*Hornellsville (N. Y.) Evening Tribune, Feb. 16, 1886.*

Fanny Gillette gave to Mrs. Bowers generally excellent support during last week's performances. Miss Gillette is young, and it is only four years (three) since she played a small role in Storm Beaten at the Union Square, making her debut there. She has had a season's work on the circuits at the head of a modest company, and is developing nicely.—*N. Y. Sun, Oct. 10, 1886.*

ROMEO AND JULIET.—Miss Fanny Gillette ably seconded her clever lover. The lines tripped gracefully and expressively from her lips. This young actress' Juliet is not only a credit to herself, but must be a source of envy to her less talented sisters in art.—*Newark Daily Journal, Sept. 8, 1885.*

Miss Fanny Gillette played Queen Elizabeth (Mary Stuart) with dignity and judgment. The part is generally so mercilessly maltreated that it was a pleasure to see it so intelligently enacted.—*N. Y. Times, Oct. 4, 1886.*

MARBLE HEART.—Miss Fanny Gillette as Marco, the cold beauty of the marble heart, well deserved the liberal applause.—*Evening Paragraph, Warren (Pa.), April 10.*

INGOMAR.—Miss Fanny Gillette as Parthenia was the same accomplished and natural actress as on the previous evenings, and has scored a hit in this city. Her queenly presence and clear enunciation place Miss Gillette among the higher personages in the profession. She enters heartily into the spirit of the play.—*Daily Telegraph, Harrisburg (Pa.), Sept 17, 1885.*

Miss Fanny Gillette showed more than ordinary power in her representation of the high-minded yet sprightly Alecia Audley. She received warm applause. Her slight part in the play, however, gives her little room for her genuine abilities.—*N. Y. Star, Oct 12, 1886.*

HUNCHBACK.—Miss Gillette as Julia gave a fine and strongly emotional rendition of the role.—*The Daily Republican, Binghampton, N. Y.*

HUNCHBACK.—Miss Gillette made a graceful Julia and showed high dramatic power, particularly in the scene at the close of the fourth act, where she received a call before the curtain.—*Daily Leader, Binghamton, N. Y.*

Miss Gillette played Queen Elizabeth (Mary Stuart) with dignity and power, and was very strong in the famous scene with Mary Stuart.—*N. Y. Daily News, Oct. 4, 1886.*

ROMEO AND JULIET.—She is tall, graceful, with a strong and flexible voice, and depicted Juliet's love for Romeo in a chaste, delicate, devout, dignified way. In the potion scene she was superb. This lady surely has a bright future before her.—*The Easton (Pa.) Express, Sept. 28.*

MONTE CRISTO.—Miss Fanny Gillette in the dual characters of Mercedes and the Countess de Moncerf shows remarkable dramatic power and a positive degree of easy natural grace.—*Morning Call, Harrisburg, Pa., Sept. 15.*

Miss Giffette deserves not a little praise for the charming way in which she plays the part of the boydenish Alecia (Lady Audley's Secret).—*Evening Bulletin, Philadelphia, Sept. 14, 1886.*

DAMON AND PYTHIAS.—Calanthe by Miss Gillette was finely rendered, both in the exciting as well as in the tender and pathetic scenes.—*Daily Republican, Binghamton, N. Y., Oct. 20.*

Miss Fanny Gillette's clear voice and admirable self-possession were again prominent in the role of Queen Elizabeth. In the scene between the royal sisters at Fotheringay she gave a true and forcible interpretation of the despicable spirit of jealousy and hatred with which the younger sister gloats over the painful humiliation of the unhappy Mary.—*New Orleans Daily, Dec. 20, 1886.*

SEVEN LEADING PARTS WITH STARS.

ROMEO AND JULIET.—Miss Gillette was the ideal Juliet. A better actress all through than Miss Gillette is hard to be found; and she acts well wherever you place her.—*Gazette and Bulletin, Williamsport, Pa., Jan. 28, 1886.*

Miss Gillette as Elizabeth (Mary Stuart) showed power beyond her years This young lady has a brilliant future before her.—*Pittsburg Leader, Sept. 19, 1886.*

INGOMAR.—The characterization of the gentle, fearless Parthenia by Miss Gillette was a fine interpretation, and gave that prepossessing and talented actress a firmer hold on Binghamton's amusement-going public.—*Daily Leader, Binghamton, N. Y., Oct. 21, 1885.*

ROMEO AND JULIET.—Miss Fanny Gillette in the character of Juliet deserves special praise. Being possessed of a good figure, an expressive countenance and a finely modulated voice, of which she has perfect control, her portrayal of the character of Juliet was well-nigh faultless.—*Newcastle (Pa) Correspondence to Pittsburg Daily Leader, April 2, 1886.*

HUNCHBACK.—Last evening she was equal to the occasion and gave her hearers a sublime interpretation of the passion and love which abound in the part.—*Watertown (N. Y.) Times, Jan. 15, 1886.*

Miss Fanny Gillette as Alecia (Lady Audley's Secret) gave the part a prominence due solely to her efforts.—*Washington Post, Sept. 21, 1886.*

OTHELLO.—The characterization of Desdemona, the true and loving wife of Othello, who met a tragic death at the hands of her husband through the arts and wiles of the villain Iago, by Miss Fanny Gillette, was grandly done, and with fine dramatic effect. Miss Gillette is a new actress to our people. She is a lady of fine accomplishments, excellent form and queenly in appearance on the stage. She is rapidly winning the good opinion of our people and becoming a favorite.—*Daily Journal Ogdensburg, N. Y., Nov. 12.*

TWENTY-THREE LEADING PARTS.

INGOMAR.—Miss Fanny Gillette as Parthenia is a Grecian maiden of commanding presence. She has a tall and graceful figure, expressive face, strong musical voice and responsive nature. Her reading is distinct but without effort, and her acting easy, natural and admirable. Her stage work gives evidence of rare dramatic talent, thoroughly trained by study and practice.—*Hornellsville (N. Y.) Daily Times, Feb. 16.*

Miss Gillette was equal to the opposite character in the play. She makes of Elizabeth all the dramatist allows her to be in importance. If the character is not greater it is because the play is Mary Stuart.—*New Orleans Picayune, Dec. 20, 1886.*

ROMEO AND JULIET.—Miss Gillette as Juliet was the admired of all and her rendition of the part assigned her proved her to be an actress of rare talent. Coupled with her other accomplishments, Miss Gillette possesses beauty, and in the part of Juliet her modest appearance and graceful figure were shown to perfection.—*Hornellsville (N. Y.) Daily Times, Feb. 18, 1886.*

INGOMAR.—Miss Fanny Gillette as Parthenia again made a distinct success in the loving, innocent and charming role of the Greek maiden. This young lady has a future before her, and last night her performance was the admiration and delight of all.—*Newark Daily, Sept. 10, 1885.*

A special word of praise is due to Miss Gillette, who acted the part of Alecia with a naturalness that is only the outcome of a singular intelligence.—*New York Herald, Oct. 13, 1886.*

INGOMAR.—Miss Fanny Gillette as Parthenia was charming and won admiration and applause by her artistic impersonation of the character.—*The Age, York, Pa., Sept. 24, 1885.*

ROMEO AND JULIET.—Miss Gillette rendered the part of Juliet with earnestness and a grace that was most charming, and throughout showed her appreciation of the character.—*Daily Free Press, Easton, Pa., Sept. 29, 1885.*

MARBLE HEART.—The subtle cunning of the woman with the marble heart, Mlle. Marco, was magnificently depicted by Miss Fanny Gillette.—*Daily Sun and Banner, Williamsport, Pa., Jan. 29.*

Miss Gillette is entitled to much praise for the sweet and spirited way in which she played Alecia.—*New Orleans Picayune, Dec. 17, 1886.*

INGOMAR.—Miss Fanny Gillette as Parthenia fulfilled the expectations of the audience and was accorded generous applause. Miss Gillette is destined to win a high place in the opinions of our play-going people.—*Rome (N. Y.) Daily Sentinel, Nov. 24, 1885.*

ROMEO AND JULIET.—Miss Gillette made a charming Juliet. Her carriage is dignified, her presence attractive and her talent unquestioned.—*Harrisburg (Pa.) Daily Telegraph, Sept. 10, 1885.*

DAMON AND PYTHIAS.—There is not a great deal in the female parts, but Miss Gillette brought out all there was in Calanthe. She looked very pretty and much like a Greek maiden with her tall, slender figure draped in a bridal robe.—*Easton (Pa.) Express, Oct. 3, 1885.*

INGOMAR.—Miss Gillette's Parthenia rendered her a favorite with those who saw her graceful and natural rendition of the role.—*Daily Free Press, Easton, Pa., Oct. 1, 1885.*

The Alecia of Miss Fanny Gillette was a clever piece of work.—*Philadelphia Inquirer, Sept. 14, 1886.*

Miss Fanny Gillette's Queen Elizabeth (Mary Stuart) was especially excellent.—*Philadelphia Evening Telegraph, Sept. 15, 1886.*

THE VERDICT: SUCCESS! POSITIVE, UNEQUIVOCAL.

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WATERBURY, Ct., Feb. 24, 1887.

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Infatuation—there's a volume in the word. It is a plain story, forcefully told. Howard P. Taylor finds in this plot many opportunities for dramatic situations, touching it up at the same time with some of those fine bits of side-play and humor which have distinguished his Caprice and May Blossom. It was only the third time the play had ever been presented to the public, and it is safe to prophesy right here, that it is to be one of the hits of the hour. Waterbury had an opportunity to witness it under favorable circumstances last night, the company being one of the strongest that has been here this season, not a weak one among them. Beatrice Lieb is young, with every opportunity to grow in power. She is one of the kind who win their glory by long study and devotion. The impersonation scene at the bal' masque alone gave evidence of this power. It is safe to to say that for next season Infatuation will be in as much demand as the great Daly's company. Manager Jacques wants to book them for a return date.—*The American, Waterbury, Ct., Feb. 25, 1887.*

BEATRICE LIEB IN INFATUATION.—Waterbury had an opportunity last evening to Judge of Howard P. Taylor's comedy, Infatuation, and of the histrionic abilities of the new star in the dramatic firmament, Miss Beatrice Lieb. That Waterbury was charmed is to put it mildly. The play proved all that it had been represented, and Miss Lieb a most sweet, natural and pleasing young actress before whom a future marked by achievements must lie. It is to be sincerely trusted that both play and actress will again visit Waterbury; certainly Miss Lieb will be welcomed at any time. The support was excellent throughout. It is rare that a play is so happily produced as Infatuation was last night, and few plays have been seen this season which equal it.—*Daily Republican, Waterbury, Feb. 25, 1887.*

Howard P. Taylor's latest domestic comedy-drama, Infatuation, with Miss Beatrice Lieb as the heroine, had its initial presentation at Poughkeepsie on Wednesday night, and achieved an immediate success. The audience was extremely enthusiastic, and gave expression to its pleasure by repeated calls for the star and the frequent raising of the curtain at the ends of the acts. The play contains a beautiful heart interest, and is bristling with Mr. Taylor's characteristic comedy. Miss Lieb is a new star development, and surprised everybody by her wonderful emotional powers and captivating abandon. She is pronounced the most beautiful woman on the American stage—tall, willowy, graceful, with a face of exquisite sweetness and a voice full of melody, while her superb dressing sets off her figure to enviable advantage. In Infatuation we are only too glad to add another to the list of triumphs of American authors, among whom Mr. Taylor undoubtedly stands at the head for pure and legitimate work. Infatuation will shortly be seen at a city theatre.—*N. Y. News.*

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